

# Wald Tore My Shirt-Says Singer

## DOWN BEAT

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### Frankie And Family Hold A Reunion In Chicago



Chicago—Frankie Laine opens wide for two forksful of spaghetti, maneuvered by Papa and Mama Lo Vecchio, while sisters and sisters-in-law stand by. Left to right: Jean, Liz, Joanne, Gloria and Rose.

The two girls on the right, plus four brothers, made the Mercury record star's NAMM visit a real family reunion. The singer is now back at Hollywood's Club Morocco.

## Never Touched Him, Blame Is His—Jerry

New York—"Jerry Wald jumped on me, tore my shirt and sent me home from Galveston, Texas, with a half week's pay and no carfare. The boys in the band were there and saw the whole thing," singer Dick Merrick told the *Beat* shortly after he arrived in New York.

### Vic Damone Nabs New Mutual Spot

New York—Vic Damone has added a Friday show (Mutual, 8:15-8:30 EDT) to his Tuesday 10:15-10:30 stint (also Mutual). New program is the summer replacement for Vera Holly's *Hollywood House*.

Other Mutual music news includes the placement of Four Chicks And A Chuck on *Meet Marty Drake* (Fridays, 10:30-11:00) and the Quaker City Serenade show featuring Milton Starr's ork out of Philly (Monday-Friday, 4:45-5:00).

The Harlem Hospitality club will be on the air only once a week during the summer (Saturdays, 2:00-2:30). Show will concentrate on new Negro talent. The winter series ended with shots by Ethel Waters and the Chittison trio. Mary Lou Williams and Amanda Randolph kicked off the summer schedule June 14.

### Gastel, Vannerson Get Coast Nitery

Hollywood—The Bocage, ornate coast club attached to Glenn Billingley's eatery and operated on a percentage by studio musicians Jack and Karl Kirksmith, has gone into the hands of Carlos Gastel and Leonard Vannerson, seemingly through "default."

Gastel and Vannerson have booked most of the spot's attractions. According to the two, they held, at this writing, IOU's from the spot amounting to an approximate \$8,000 to the Gastel-Vannerson artists—King Cole, Peggy Lee, Dave Barbour, Mel Torme and June Christy.

"Dick Merrick caused dissension in the band, kibitzed around on the stand and made nothing but trouble. However, I bear no malice towards Merrick and never touched him. The boys in the band were there when I fired him and will confirm everything I've told you," leader Jerry Wald phoned the *Beat* from his new location in the Roosevelt hotel, New Orleans.

At any rate, Merrick, who had been with Wald for several years, away from him for 18 months and had recently rejoined him in Texas, has filed charges against Wald through his union, the American Guild of Variety Artists. Merrick seeks \$88 for transportation from Galveston.

#### Says Wald Blew Top

Merrick contends that Wald blew his top when Merrick told him that he wanted to leave because of differences in opinion over vocal interpretations. "Jerry wanted intimate, Torme stuff and I'm an Eberly type."

Merrick had rejoined Wald less than two months before the break. According to the singer, the commotion started right in the middle of *The Song Is You*, when Wald accused him of fooling around excessively and ordered him off the stand and out of the hall. Merrick said he was doing nothing but attending to his business of singing.

#### Has New Singer

The alleged "attack" took place off the stand when Merrick went to the musicians' room instead of out of the building. At the time, he had two days left on his notice and was prepared to go with George Paxton.

Wald contends that Merrick was upset almost from the time he arrived in Texas, that he was anxious to return to his wife Kay Allen, vocalist for Louis Prima.

New Wald singer is Jimmy Vanni.

—got

### Ellington To Columbia Roster?

New York—Duke Ellington is expected to break with Muscraft and sign with Columbia. Though particulars were not known at press time, it was generally believed that the diskery granted the Duke his release the middle of June.

Duke, along with Mel Torme and Sarah Vaughan, had been trying for some time to leave the once tottering company. Now that Muscraft has swung financial reorganization, it is attempting to hold fast to its bigger names. Torme and Vaughan appear slated to remain, with only Ellington slipping through.

Columbia, anxious to build its jazz roster ever since the departure of Count Basie, has been openly dicker with the Ellington organization. By coincidence, Columbia is reissuing an album of the Duke's old sides this month.

### Maxine Sings For Festival

New York—Maxine Sullivan was featured at the Picnic Hootenanny sponsored by People's Songs, June 19, at the Fraternal clubhouse. Pete Seeger was emcee. Similar festivals will be held throughout the summer.

#### Et Tu, Rudy?

Hollywood—Rudy Vallee is the latest name to make a play for the big money which seems to be waiting for anyone who can connect with a platter pilot's assignment on a net. Vallee is being offered by his own talent firm, Vallee Vodra.

### Banned Disc Becomes Hit

New York—Johnny Long's special version of *Last Night On The Back Porch*, banned on the air, has turned into Signature's biggest seller, to date. Special lyrics were written by Patricia Long, Johnny's wife.

### Did Dexter Have An Angle?

New York—*Esquire* mag will shortly publish an article entitled *The Story Behind Artistry In Rhythm*. Angle to the Stan Kenton biography is that it is written by Dave Dexter Jr., who like Kenton, works for Capitol records. *Esquire*

four months ago was involved in a controversy with the country's jazz writers, when all except two scribes resigned from the mag's board of critics, protesting that the jazz annual, edited by Condon's manager Ernie Anderson, was a blatant example of the use of a supposed critical source by a paid hireling to publicize his boss.

Dexter, one of the two writers who refused to sign the letter of resignation, said at that time: "It is not my privilege or right to point a finger at Ernie Anderson or David Smart (*Esquire* publisher) and arbitrarily declare 'you are wrong.'"

Trade sources here, learning of his contributor relationship with Smart, now find his timidity more understandable. —mix

### Marion Morgan Returns To James Ork

Hollywood—Marion Morgan will rejoin Harry James later this month for his return eastern tour. She will not, as reported elsewhere, be with the band later in the year for their Palladium date, as a Jerry Colonna fall airer will conflict. Altoist Willie Smith is also rejoining the band.

### Ventura Set For Sherman



Chicago—The Charlie Ventura sextet, riding high with triumphs at the Continental in Milwaukee and a Dave Garroway concert here, goes into the Hotel Sherman July 25, following Vido Musso's crew. This pic shows Lou Stein, piano; Bob Carter, bass; Buddy Stewart, vocals; Charlie, tenor; Kal Winding, trombone; and Shelly Manne, drums. (Joe Moros photo)

### Weds Leader



Chicago—Gloria Lynn, originally the vocalist and for the last two years the personal manager with the Ray Pearl band, became the bride of her boss at the City Hall here on June 17, while the ork was playing at the Blackhawk restaurant.

### Uses Jockey Format On Live NBC Show

Chicago—New NBC summer sustainer (seven weeks) gives disc jockey Dave Garroway a chance to work with live talent for the first time. Using same format as his record show, the 11:00 Club, Garroway uses guest names (Jimmy McPartland, June Christy, Sarah Vaughan), Joe Gallicchio's 35-pc. band and singers Vivian Martin and Jack Haskell. Time is 5:30, CDT.

### Joe Phillips On The Cover

Harassedly working over his tenor sax is cover subject Joe Phillips, now starring with the Bill Harris combo at the Three Deuces on New York's 52nd Street. Known to the street as Joe Flip, Phillips first excited attention in 1943 playing at the Hickory House. He moved on to work with Red Norvo, later reunited with Norvo in the Woody Herman band. His *Sweet And Lovely* (Signature) has had even Hawkins' *Body And Soul* devotees talking to themselves, while his fleet, mellow-toned solo style has labeled him The Cat That Walks Alone So Well. (Beat photo by Bill Gottlieb.)



# Street Starts To Jump

## Most Jazz In Months Played On Swing Lane

New York—Slump or no, 52nd Street is jumping. The Downbeat Club has unshuttered, the Onyx Club name will be back (see story this issue), the Three Deuces and the Famous Door are in business and there's activity at that Dixieland beachhead, Jimmy Ryan's. Even the Hickory House has returned to good music. That's more open doors to jazz than has been seen in the locality for about a year. Considering the state of the air in the cellar clubs this time of year, the Street's apparent vitality is really news.

Dizzy is expected on the tenth at the Downbeat, following incumbent Eddie Heywood. Spot was opened a month ago by Ella Fitzgerald, biggest name to hit 52nd since the place began to be shunned by big prestige folk some years back. Ella topped \$7,500 when the first week's gross was tallied, despite a rainy week-end.

### Harris Great Draw

Bill Harris at the Deuces has established himself as the biggest new jazz draw developed on The Street since Gillespie. Traffic at the Famous Door, reopened a couple of months back with Jack Teagarden, sagged seriously for awhile but picked up sufficiently for him to retain Jack and put off the announced substitution of Earl Warren.

Across the way at Ryan's, Mezz Mezzrow has taken over from ailing Sidney Bechet. The Commodore jam sessions held at Ryan's on Monday nights provide a big ball for fans of the Hodes tradition.

### Hickory Changes

The Hickory House, on a square klick these many years, has versatile Dardanelle, who followed equally hip Abe Most. It still isn't like the late thirties when the Marsala boys made the circular bar their reservation. But for its size, weight and sex, the Dardanelle trio does mighty well.

Only 52nd St. sad note is that Billie Holiday is no longer at the 18 Club. With her picture, *New Orleans*, on Broadway, she'd have had them stacked in fifty deep.

—got

## Johnny McGee Turns Agent

New York—Johnny McGee and Clarence Furman recently opened a booking office in Philadelphia, it was reported to *Down Beat* at press time.

McGee, who quit radio in Manhattan last year to study composition, has been leading a 10-

## Onyx Revue Still In Doubt

New York—At press-time, the much-revived Onyx club should be open again with entertainment policy still uncertain. Plans to have a quiet piano club looked a little dubious as the five star pianomen approached were already contracted. Part-owner Lou Olman said Billy Eckstine, billed with two instrumental trios, might make it later in the month.

## Hardee Combo Subs At Door

New York—Tenorist John Hardee is fronting a band which has been subbing two nights each week at 52nd Street's Famous Door—Sunday nights for the Jack Teagarden band, Monday dunks for Sid Catlett.

With Hardee are Franklin Skeets, bass; Chris Columbus, Jr., drums, and Herb Rainey, piano.

## Closed Club Opens With Fitzgerald

New York—Fifty-Second Street's Downbeat club, out of the talent picture during recent weeks, got back in focus early last month when it presented a new show.

Talent parade included Ella Fitzgerald, a band led by Bill Johnson and the Al Russell trio. Ruby Breadbar, who formerly ran the spot, has turned his interests over to Louis Shanowitz. The latter retained Ralph White as manager.

## Beryl Davis On Stage At Strand

New York—English singing star Beryl Davis is working her first American theater date at the Strand theater. Show top features the Vaughn Monroe band.

place band in the Pennsylvania area. Furman is musical director at station KYW.

## Celebrate Before The Copa



New York—Helping Mel Torme anticipate his opening at the Copacabana, are Ginny O'Connor and Ginnie Powell, standing, and Beryl Davis. They attended a WNEW pre-Copa party for Torme.

## Hollywood Hucksters Are Hip

Hollywood—Using the *nom de disc* of The Hucksters, Benny Goodman, Red Norvo, Charlie Shavers, Benny Carter, Stan Kenton, Dave Cavanaugh, Joe Koch, Jimmy Rowles, Irving Ashby, Red Callender and Lee Young cut several jazz standards for Capitol May 29, in Hollywood. This amazing collection of artists waxed *I Apologize, Them There Eyes* and *Happy Blues*, the last with vocals by Kenton and Goodman.

No release date has been set.

## Airer To Star Jazz Names

New York—Hot jazz instrumentalists will be weekly guest stars of a new Mutual radio show that opens tomorrow (July 3), starring Ray Bloch's orchestra, Monica Lewis and Larry Douglas. Plans at press time call for Louis Armstrong to do the opener, though the deal is not final.

Show will be called *Mutual's Block Party* (Thursdays, 9:30 to 10:00 p.m., EDT). Name comes not from Ray Bloch but from ubiquitous Martin Block, who will cut in (transcribed) near the end of the show to announce his choice of the tune of the week. Number will then be played by Bloch.

## Dealers Fight Tax On Horns

Washington—Bill Mills, executive secretary of the National Association of Music Merchants, pleaded before the House ways and means committee here last month for music industry exemption from the 10 per cent federal excise tax.

Committee members, more accustomed to the smooth-tongued lobbyists of the NAM listened as the NAMM exec pointed out that musical instruments are purchased primarily for educational, religious and character-building purposes. He then added that thus the excise tax became a tax on the tools of employment and education.

Observers here felt there was little chance of the tax being removed, with the president's present anti-inflationary policy and Congress' general attitude of "leave the amusement enterprises have it."

## Prima, Majestic Split, As Two Execs Take Exit

New York—The departure of top-featured Louis Prima from the Majestic stable signalled a blow-off that also found music and repertoire head Ben Selvin and hillbilly director-artist Riley Shepard exiting the disc firm.

Press releases described the Prima break as an amicable one. However, Prima's office, in an interview with the *Beat*, accused Majestic of bad distribution and insufficient promotion, while Majestic told this paper that although it regretted losing Prima, the trumpet man simply hadn't been playing pretty enough for the people.

### May Sign With Victor

At the time of his entry on the Majestic label, Prima was guaranteed top publicity breaks among all the label's roster. Another provision of his gilt edge contract gave him the right to terminate the pact if Majestic failed to sell a given quarterly quota of platters. Taking advantage of this clause, Prima served notice on Majestic on June 6 that as of July 6, he'd blow on someone else's wax. (Best guess at press time is Victor records.)

Biggest beef, according to Prima's manager Max Schall, is that whereas Majestic did okay on the trade ads, it proved to be the most negligent of all sizable companies in covering disc jockeys and record editors. Furthermore, even when the hinterlands did get to hear about Prima products, distribution was so poor that the discs were generally unobtainable.

Majestic officials admitted that while there would be changes made, publicity-wise, blame for Prima's recent poor showing must rest principally with his insistence on using "private" material to the near-exclusion of high-pressed hit tunes.

### Shelly Replaces Selvin

Selvin, who has one of the oldest and most respected names in the music business, offered his resignation, effective Sept. 1. This culminated a series of disputes between Selvin and prexy Gene Tracy. Differences were concerned with general policy rather than the Prima incident.

New repertoire head is David Shelly, formerly of Capitol, who joined Majestic several months ago. Shelly's immediate plans call for a pick-up in the promotion department and a reappraisal of talent. A new Chicago publicity firm has been given the Majestic account and such new artists as Percy Faith and Lee Wiley have been added to the label.

No one yet has been named to replace Riley Shepard, who supervised out-tune recordings and was himself a top attraction.

## D'Amico's Musicians Play For ABC's Museum



New York—Hardly ready to become museum pieces, the Hank D'Amico band here plays on the Museum of Modern Music program, aired from 10 to 10:30 p.m. Tuesdays over ABC. Shown above are: trumpets: Spots Eposito, Bobby Hackett; trombones: Walter Mercuro, Vernon Brown; reeds: Herman Yorks, Joseph Small, Sidney Stoneburn, Arthur Rollini, D'Amico. George Wettling plays

drums, Felix Giobbe is the bass man, and Tony Colucci, guitarist. Out of the picture are Buddy Weed, piano; Tommy Kay, guitar; Irving Horowitz, sax; Steve Lipkins and Vincent Rosselli, trumpets; Charlie Small, trombone. Replacements made recently include Johnny Fallstitch for Lipkins, James Morreale for Rosselli and Johnny Grassi for Mercuro.

## This Is Getting To Be A Habit!

New York—Latest composers to turn singers in the best Mercer-Carmichael-Lawrence tradition are Frank Loesser and Hugh Martin.

Loesser has waxed an original about a leaky faucet, *Bloop Bleep*, that has the MGM office in joyful state. It will be released this month.

Martin will do four originals for Signature: *What Do You Think I Am*, *Brazilian Boogie*, *Pass That Peace Pipe* and *Stanley Steamer*.

Within the month he signed with Signature, versatile, 27 year old Martin also contracted to do the following: write the music for the Abbott show, *Look, Ma, I'm Dancing*; play the lead opposite Ruth Chatterton in summer stock and direct *Best Foot Forward* (for which he had originally written the music); arrange the vocal score for the Rogers-Hammerstein show, *Allegrol*.

## Abby Lee



New York—Dark-eyed gal with the infectious smile is Abby Lee, who sings Latin song interpretations for patrons at the St. Moritz Sky Gardens here.



# Louis Center Of New Commotion

New York—The public has rediscovered Satchmo'.

Thanks to his starring role in the movie *New Orleans*, now at the Winter Garden, the man generally considered to be the greatest of all jazz instrumentalists has suddenly found himself the center of a lot of commotion. There were successful concerts at Carnegie Hall and Town Hall, special record dates, a biography by Goffin, a flock of air shots and finally, on June 19, the opening of his movie.

At press time, plans were set for an old time jazz street parade up Broadway, to be held opening night. The next night was to feature an hour long concert on the Winter Garden stage similar to his Town Hall affair and featuring the same musicians: Jack Teagarden, Sid Catlett, George Wettling, Peanuts Hucko, Bob Haggart, Bobby Hackett, Dick Carey and emcee Freddie Robbins.

On July 4, Louis will be 47 and will celebrate this and his 25th anniversary as a bandleader by playing the Apollo.

Meantime, on June 10, Louis, Teagarden, Hackett, Hucko, Johnny Guarneri, Al Hall, Al Casey, Cozy Cole and Ernie Caceres cut Victor date, the first to feature Louis and Big T, together. Sides made were *Jack Armstrong Blues*, *Rockin' Chair*, *So-So Blues* and *Some Day*. Last named number is a pretty thing not in the usual Satchmo' groove. Louis says he heard it during a fantastic dream he was having about an opera. When he awoke, he wrote down as much as he could remember.

—got

## Columbia To Issue Jazz

New York—Jazz record collectors are less long of puss these days. Columbia records in the past three weeks has released a set of eight previously unissued Ellington sides, an album of boogie woogie and a group by Billie Holiday including two previously shelved masters.

The company has also announced that thereafter disc devotees will pick up on one album and two single records a month, while all the previous albums issued before the war will be restored to the current catalogue.

Columbia is also planning to issue later in the year "for the first time an authentic and comprehensive history of jazz development, pressed from original matrices."

Gentleman in charge of blowing the dust off the discs is George Avakian, eminent Armenian aardvark player.

Monticello, N. J.—The Vivien Garry Trio is working here at the Paddock Club on Route 17.



(Left to right) Jack Teagarden, Dick Carey, Louis Armstrong, Bobby Hackett, Peanuts Hucko, Bob Haggart, Sid Catlett. This shot was made at the recent Satchmo' concert at Town Hall in New York.

## Premice Sells 'Primitive'

New York—Somewhere in Greek mythology, there's the story of a musical cutting contest between a flute player and a harpist. The harpist accompanied himself with his voice and won. The flautist cried "Foul!" but the goddess decided it was the complete effect that counted and gave the harpist the loving cup, or whatever it was that goddesses gave.

All of which is by way of telling you that if you want to see someone sell a piece of music with her whole body, from her feet to her pendulant, swinging ear rings, listen to singer Josephine Premice (rhymes with niece) at the Village Vanguard.

### Started As Dancer

Twenty-one-year-old Josephine got that way because she started out as a dancer and still considers her singing a between-acts proposition. She took to singing accidentally when, three years ago at a benefit, another "primitive dancer" with a bigger name refused to share the dancing spot with little Josephine. So Josey, who'd been practicing in the shower, sang... but sensationally.

Josephine, a Haitian citizen and the daughter of a Haitian political exile, specializes in West Indian, West African, Calypso and Flamenco music. Only the



(Staff photo by Got)

Josephine Premice

Calypso tunes are sung in something resembling English; but

her preliminary synopsis plus her vivid gestures make all her songs intelligible.

### Primitive Songs Best

Josephine, like Katherine Dunham, got into dancing (and singing) via anthropological studies. On trips through the mountain country of the West Indies and South America, she picked up the material she now uses. Best things in her repertoire are her most primitive songs, accompanied only by the hand drummer who travels with the act.

Only limitation this Premice gal has is that her voice hasn't the shadings of expression that her body has. Hers is a crude voice that should be treated dramatically; yet she too often falls into one volume level and lets it go at that. Her delivery is on the heavy side and shouldn't require the mike that she nonetheless uses in the small Vanguard room.

### Accent Becomes Acute

There's also the matter of her affectations in diction. Her Calypso pronunciation fluctuates widely. Or, when you talk to her of Haiti, her accent suddenly becomes acute. Off guard, she sounds not too unlike some of the articulate natives of New York

## Congress Starts Probe of L. A. Union Practices

Hollywood—The Los Angeles musicians union, Local 47, and its practices in dealing with employers in radio and picture studios, were due for a searching investigation as part of a congressional committee's general probe of asserted monopolistic and "coercive" tactics of entertainment labor bodies here. Open hearings started at the Federal Building on June 17.

Prominent on the schedule was an examination of the much publicized scrap between Local 47 authorities and showman Earl Carroll.

Among those subpoenaed to testify were several Local 47 officials, among them President Spike Wallace's assistant Lee MacQuarrie, in charge of the Hollywood territory where the Earl Carroll showspot is located; Ed Reed, also a president's assistant, and Ward Archer, orchestra contractor at Carroll's.

Heading the investigation is Carroll D. Kearns, Republican representative from Pennsylvania.

City where she's lived since grade school days. —got

### DOWN BEAT'S DECISION

Give her a few more years plus the desire to remain a vocalist, and Josephine Premice may become the top seller of "primitive" songs.

### PREMICE REPLIES:

Please keep in mind that I don't consider myself primarily a singer. I am a dancer. My ultimate goal is to do choreography for the films, specializing in West Indian themes.

As for that crack about my speech, I don't think that's nice. I'm not conscious of how I speak and don't deliberately affect one accent or another. In fact, I have made every effort to lose all trace of any accent.

## Riverboat Jazz On Hudson A Ball

New York—Three hundred New Orleans jazz devotees who were willing to risk large quantities of fresh air squeezed onto the deck of the S.S. North Haven in spaces not already appropriated by droves of photogs and press dead-heads.

Shortly after 9 p.m., the North Haven, which might be termed a large small boat or a small large boat, took off from Pier 83, Hudson river, and began meandering around the waters in a desperate effort to recapture the dear old days of the Mississippi jazz boats.

The good craft ended up at 1 a.m. frantically criss crossing twixt Jersey and New York while ex-Mississippi boatmen Baby

Dodds, Pops Foster and Al Nicholas, plus spiritual shipmates James F. Johnson, Danny Barker and Marty Marsala made a final attempt to get in that 1920 groove.

### Engine Troubles

Efforts to recapture the old-time mood on this particular Friday night, June 6, 1947, were foiled by an engine that kept throbbing with a modern and booming bebop beat. It blanketed the ensemble's most fortissimo passages even better than Dave Tough could have done with a 36 inch Zildjian. The boys, their minds nostalgically wandering to the subdued 2-4 time of the old paddle wheelers, simply couldn't get with it.

Those on or near the laps of the musicians heard enough to have a musical evening. The rest got their kicks watching shore lights emerge and disappear in the whispy fog. Either way, none asked for his three bucks back. Nor did any walk out in the middle.

Exhilarated by the salt air, some guests spiced the evening by sitting in on piano. Keyboard exhibitions by writer Dan Burley of the *Amsterdam News* and by singer Bunty Pendleton of the east side boites were highlights of the evening to all except Pops, who had to accompany them on bass when he should have been taking ten.

### Hodes, Brunis Missing

Co-promoter Rudi Blesh was aboard in a scarlet jacket. Partner Art Hodes, more concerned

with bird in hand than birds on bush, was away playing piano at a regular week-end paying job up in the mountains.

Georg Brunis, whose appearance was advertised, failed to show. Customers had looked forward to seeing his calisthenic trombone style as it might have been applied in the sardine-packed aft deck. His antics would have had the customers rolling in the water.

Friday's opener was repeated on Saturday and Sunday. Saturday pulled a full boat. On the last day, however, rain and the

specter of Monday morning alarm clocks found the S.S. North Haven's Plimsoll mark well above the water line.

All in all, the first week-end of this enterprise worked out well enough to insure continuance for the remaining week-ends of the summer. Only major change was to move Sunday cruises to an earlier period, 6:30 to 10:30. The music has also been lifted to the upper deck in an attempt to escape some engine noise. But on so small a steamer, the only satisfactory spot would be high up in a crow's nest. —got

## Miss Del Campo Concentrates



New York—Deep in her homework, Nita Del Campo, vocalist with Noro Morales, studies Noro's latest composition, *Aleman Rhumba*. The music was written in honor of Mexican President Miguel Aleman and played for him at his Ritz-Carlton reception in New York.

## Life On The Old Hudson River



New York—This is what riverboat jazz on-the-Hudson looks like to staff photographer Bill Gottlieb. Whatever Marty Marsala is doing with his trumpet seems to amaze Bunty Pendleton at the piano and Baby Dodds behind the drums. Bunty, who is the wife of N.Y. *Daily News* music reporter Bob Sylvester, is just sitting in with the Hodes-Blesh group.



## CHICAGO BAND BRIEFS

## Names Galore In Chicago

## Summer Months To Jump With Top Attractions

By DON C. HAYNES

Chicago—Prediction last issue that Chicago would enjoy an exceptional summer season musically is not only correct, but, at this writing, appears likely to be a hefty understatement.

A little more push here, a few more names imported, the accent on hot music will definitely be away from New York and Hollywood. All that has to happen—and this is not as simple as it sounds—is for more of our amazingly one-track-minded cafe owners to wake up to the realization that business comes to those who pay for good talent.

Despite the wonderful support name jazz combos have drawn in the last couple of months here, neither the club ops (too many of them the boys who made the wad in the obvious way in the old Capone days) or the booking agents (hardly any of them who show ingenuity or the willingness to do more than collect their 10 per cent) get together to develop a good thing. Time and again local agents have messed up a promising idea for lack of imagination and initiative. With very few exceptions, agents are little more than order takers. Money is money, one club as good as another, one unit the same as another. To get over scale for local talent (and some of it is talent) is high impossible.

## Otis Example

Hal Otis was set to go into a Howard street club. Then the owner found he could get a quartet for the same price as Hal's trio. Four for three, sounded great—and he thereby fluffed off one of the best outfits in the city. Where was the agent?

Another group, actually building business for a Randolph street *boite*, finds the management completely uncooperative in publicity or anything else. The pair who run the place just don't believe any musical group can make any difference in business. Not, anyway, to the extent of spending money to capitalize on an unusual attraction.

More examples? There's too many good ones to print in the space available here.

## Some Waking Up

So it goes. But, in the meantime, spots like Jump Town, run by Pete Johnson, a musician, are spending more and more dough for better names and making more money. A recent Saturday night saw a long line around Pete's club waiting to get in.

Buzzy Rivkin at the Tailspin brought Eddie Getz down from Milwaukee when nothing good at any price was offered him and trade had fallen off. Next door, the Argyle (like Jump Town) spends \$150 weekly for time on the Dave Garraway disc show. They're doing better than all of Randolph street put together. Which reminds me that Schwartz and Greenfield won't pay over scale in any of their Loop bars—and you can get lost in the Band Box these nights biz is so sad. Otis played their Capitol a long time, a booking that was an insult to Hal's capabilities.

One thing drastically wrong with this town—there is not a single sharp club where music is the attraction. And don't tell us that an Ella Fitzgerald or Joe Mooney or King Cole in the right atmosphere wouldn't be a big money maker. They're doing it in a smaller way in joints all over the place these days.

Chicago—Charlie Ventura's exciting sextet opens at the Hotel Sherman's College Inn July 25 for eight weeks. Jackie Cain goes in with them. Two men, bary sax and alto-clarinet, may be added for this job. Shelly Manne, Kai Winding, Buddy Stewart, Lou Stein and Bob Carter are the sextet members. June Christy, Vido Musso and Joe Mooney are the current show.

Anita O'Day is all but signed up for Jump Town, July 8, for four weeks. Georgie Auld, doing terrific biz, holds over until then, possibly longer. (Talk was that vibist Terry Gibbs, the NYC sensation, might be added to the Auld crew or that Bill De Arango's unit would replace.)

Argyle and Howard streets are unconsciously jockeying for local "52nd Street" honors. If the boys along either street got wise and brought in jump combos, it'd be a fine deal all around.

Eddie Getz and Gladys Palmer are the Tailspin names, Billy Sam-



Eddie Getz

uels trio still at the Argyle, with Tay Vaye and ex-BC and Buddy Rich chick Dottie Reid in the offing at press time. Their opening, if set, would be in about another week.

Evelyn Stallings will replace Jackie Cain any day at the Bee Hive. She's the former Ray McKinley and Harry Cool singer, recently at the Tailspin. . . . Dinah Washington and Tiny Bradshaw's rejuvenated band recent opener at Colosimo's.

Club Silhouette, with the Teddy Walters date off, might come up with Jess Stacy and possibly Lee Wiley, for a July 14 opening. The Bar O' Music and the Detour, latter newly reopened, usually come up with good units.

## Herbie Fields Back

Herbie Fields, after many ins and outs, finally landed the Sky Club job and is there currently.

The College Inn will continue with music names into fall—Clark Dennis, Capitol platter singer, and an unnamed pianist will open with Ventura on the 25th, with Frankie Laine for Sept. 12 or 19. Patti Page, last issue cover girl, is being considered for either the Inn or Ambassador West (Buttery), as well as Mercury and Vitacoustic records. She also has a fall offer from Harry James, and is beginning to wonder what all the commotion is about. Just a wonderful voice, Patti.

The Jimmy Dale Regal theater date was dropped because of a booking mishap. The crew will probably get a later date, possibly with the Rochester show this month. . . . Frederick Brothers handling all of Moe Gale's prop-

## Buttery Star



Chicago—Suave Pat Millbank is back in her home town singing at the Buttery of the super-swank Ambassador West. Pat, who was featured with the Chit-tison trio on their ABC show, recently replaced Jeanne Shirley at the hotel spot.

erties in the midwest, looking for a spot for Dizzy Gillespie's sextet next month. . . . Five Blazes at the Three Six's in Detroit now.

## Next Garraway Bash

Next Dave Garraway concert will feature June Christy with either Ventura or Vido Musso. Doc Evans' Dixieland crew will also be on. Date will be either the 14th or 28th, a change to Monday nights—still at the Terrace Casino of the Morrison.

Arne Barnett rumored to replace Gay Claridge at the Martinique. . . . Bop 88er Lou Levy in with Auld. . . . Jackie Cain finally cut some Aristocrat sides.

Crack in another trade sheet that ops are reluctant to buy remote (air) time just isn't so anymore, at least so far as night clubs are concerned. There's about a half dozen clubs ready to jump at the first available 15 minute shot on any station.

## Utopia That Never Was

The bitter factional fight among officers of the Hot Club

of Chicago that has marred the sessions they sponsored finally came out into the open with the resigning of Bill Page as chairman of the club. Page was one of the founders of the organization, along with *Beat* writers George Hoefer and John (Jax) Lucas. Page resigned because: "The impossible situation, such as drawing a color line—even to the personnel of the bands—for which certain members of the club were entirely responsible. I want to completely disassociate myself from anything the Hot Club does from now on."

Hoefer and Lucas previously quit in disgust, as did jazz concert impresario John Schenck, who admitted he was "just awakening from the Catherine Jacobson influence and fed up with an appalling situation."

Present heads of the club: Kay

## Musicraft To Slice Stable

New York—Jack Meyerson, new operating head of Musicraft Records, Inc., since the completion of its long-rumored reorganization told the *Beat* that Musicraft would concentrate on a small stable of artists with as many dates for them as possible.

Meyerson, former World Transcriptions manager and before that Boston Decca distributor head, added that no drastic personnel or price changes were planned at this time.

and Bud Jacobson, she a self-asserted jazz writer, he a mediocre clarinetist who never played with any of the big boys in Chicago Jazz's hey-day, who now takes all the bows for the style.

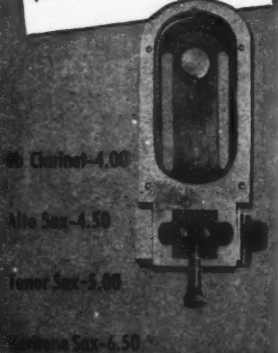
Present finances: From the tidy \$1,000 George Hoefer left at his resignation, the Hot Club now owes the musician's union several bucks, is otherwise broke.

Future: Whatever the Jacobsons can drag in, both musically and financially; though, in any event, the music can't be much worse than it has been.

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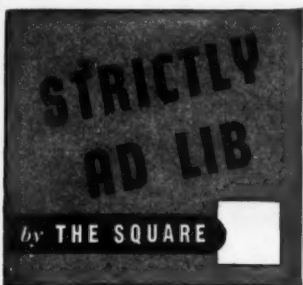
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Former band canary Margie Stewart, now the wife of Harlan A. Robinson, has been in a critical condition for a month in St. John's hospital at Santa Monica with a broken pelvis and serious head injuries. She and her husband were struck by a car on Wilshire Boulevard, resulting in the loss of their unborn baby girl. . . . Although her contract with Capitol records holds for six more months, Victor is flirting with Jo Stafford.



Johnny Desmond, each as the next big vocal sensation. . . Morris Silver, William Morris head in Chicago for years, will sell his interest back to the agency and open a south side restaurant.

The testimonial dinner for Louis Jordan at the Hotel Pierre in New York on July 15 will benefit the inter-racial Camp Willemoe and Bing Crosby will be honorary chairman. . . . Johnny Huddleston is said to have settled his bet suit against the Pied Pipers and Jo Stafford for \$9,000. . . . Harry Cool has rebuilt his band and goes into the Chase hotel in St. Louis.

Two college boys billing themselves as Homer and Jethrie are the current Texas sensation, doing the same kidding job on *Sympathy* and other standards that Jo Stafford does on *Tim-tay-shun*. . . . Hal Halpern and Leonard Feather will select the platters for that Tommy Dorsey disc show. . . . Singer Carol Kaye is heading for Hollywood with large deals in view.

First GAC band to play the Chicago Trianon in several years will be Johnny Long opening on September 5. . . . Good-looking English gal, Norah May, has arrived to become the bride of George Monahan, jockey on WOR in Manhattan who did an AEF show in England during the war. . . . John Hammond supervised a date on Blue and Sentimental at Mercury, with a Basie group, Helen Humes vocalizing and John Hardee playing the tenor chorus immortalized by Herschel Evans.

Art Cutlip, *Beat* correspondent in Cleveland and jazz 88er, became the father of a son, Dale, on June 15. . . . Off-night sessions in several Chicago niteries are attracting trade. . . . Tex Beneke waxed *Without Music*, the Martin Block theme song. . . . Dr. Malcolm Sergeant, was knighted last month as a reward for several decades of good musicianship. . . . Shout Mildred Christy sometime and watch Vivien Garry turn around!

## Suber To Handle AFM Disc Fund

New York—Harry Suber, former 802 treasurer defeated in the last election here, is the new AFM administrator of the nearly two million dollar record royalty fund. Prexy Petrillo when first announcing the job, said he thought it would be the worst headache any union exec ever tackled.



Los Angeles—"I'm hip!" exclaims like Carpenter, who says he vocalizes like a "scared Skinny Ennis." His record-breaking band is at Balboa's Rendezvous ballroom. Carpenter taught public school music while working his way through Duke university and is now known as a flashy pianist and a shy guy. The Paul Villepique arrangements make his 11-man band sound like 20. Tenorist is Lucky Thompson; Herb Moise can be seen playing lead alto.

## Happy Monster, Blue Rhythm Cut Eight Sides

New York—The "fifth dimensional" music of Chubby Jackson, the Happy Monster, has finally been recorded on three dimensional wax. The amazing engineering feat was accomplished by Irving Mills' new platter enterprise, American Recording Artists, Inc.

Mills remembered for his association with other experimentalists like Duke Ellington, Raymond Scott and John Kirby, feels he has another winner in Jackson.

First sides cut by the re-formed Monster (theme), *L'Ana, Follow The Leader* and *"Mom"* Jackson.

First sides cut by the re-formed Mills Blue Rhythm Band are *Blue Rhythm Jam*, *Blue Rhythm Swing*, *Blue Rhythm Be-Bop* and *Blue Rhythm Blues*. The personnel, which is flexible, featured Van Alexander's arrangements, Charlie Shavers on trumpet, Butch Stone on baritone and Lucky Thompson on tenor.

First session was on the coast. Next will be in New York with the third in Chicago.

Mills has not yet determined whether the sides will be released under his own label or leased to another diskery.

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## Abe Most Pacts With Green-Michaud Firm

New York—The Abe Most combo, reviewed in the last issue, who recently finished a four week's stint at the Hickory House on 52nd Street, signed a personal management contract with Eddie Green and Art Michaud of International Management.

At press time, the Dardanelle Trio was skedded to follow Most into the Street spot.

Want your band or combo listed in the Band Routes column?—See page 17.

## MGM Shuns Lobby Disc Sale

New York—Despite reports to the contrary, MGM told the *Beat* it positively would not sell records in its theater lobbies. "We know too much about merchandising to mess around with a few hundred theater outlets, thereby antagonizing a few thousand legitimate record dealers," said one company official.

## Annebelle Hill Into N.Y. Cafe Society

New York—Annebelle Hill, singer-pianist, has replaced Ann Hathaway at Cafe Society Downtown. Mary Lou Williams, Cliff Jackson and the Buck Clayton orchestra remain.

The new record firm has been expanding its mid-western facilities. J. Seymour Weiss has been named field representative of this territory and a branch office has been opened in Chicago.

Seena Hamilton, formerly of Columbia, has taken over publicity duties in the New York office.

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# Met Vocational High Turns Out Many Competent Young Musicians



(Staff Photos by Got)

## Dance Music, Harmony Included In Curriculum

By BILL GOTTLIEB

New York—To get to school on time, Kirby Jolly has to leave his St. Albans, Queens, home at 6:40 a.m. It means a long walk, a crowded bus ride and two subway trains, all with a trumpet under his arm. Some 90 minutes later, together with others who travelled as far or farther, Kirby reaches Metropolitan Vocational High, a beat up school building in lower Manhattan, just off the fringes of Chinatown.

Going home is the same grind. But Kirby, who could have gone to nearby Jamaica high, has no kicks. Where else did school work include playing symphony music, listening to Dizzy Gillespie records and having yourself a big ball? There were other subjects at Met, besides music. But it was fifty-fifty: four periods a day of general subjects, four of music. A session of algebra was balanced with a session of harmony. English with dance music. Abe Lincoln with J. S. Bach. The Bill of Rights with regulations of Local 802, American Federation of Musicians.

Man, this was gone. That's the way a couple of thousand other kids in New York City's five boros have figured it, too. Tough, though. Met could handle only 150. Just the best of those who already had training and could pass the Kwalwasser-Dykema musical aptitude test.

### Only School Of Kind

Kirby's school is the only music vocational school in the country. Closest thing is another NYC institution, the H.S. of Music and Art. But M & A treats its specialties as avocations more than vocations. Its air is lofty, with popular music relegated to a single course for last semester seniors who want to go slumming.

At Metropolitan, whose acting principal is David Salten, music is viewed as a business. As with the music business at large, popular music plays a big role at Met. Even symphony students are encouraged to get hip. Advised one graduate long hair: "To do well in the most lucrative field of all, radio, you should be able to play with a beat. The same holds for many modern classics. I lost out on plenty because I never learned, when I was young enough to do so, how to jump!"

With its primary goal the training of working musicians, Met has come up with such innovations as a course in trade economics. Students learn the make-up of the whole business of music (the roles of agents, librarians, publishers), the prevailing scales (wages in radio, name bands, clubs, symphony orchestras), the lesser known applications of music (in movies, theaters, transcriptions), the methods of getting work (organizing small units, auditioning, cracking booking offices).

To cure musicians of fright at auditions, the school compels its

students to perform at least twice a year before the entire student body, even if it means pushing them on the stage.

Met tries to anticipate the market for musicians. Since men like Thornhill, Wilder and Raeburn have begun to popularize unconventional instruments, the school encourages its pupils to double on bassoon, oboe, bass clarinet and French horn. (The board of education supplies the more expensive of these.)

Music head Julius Grossman is currently trying to arrest the mass move away from strings. "Though the role of violins has diminished, the decline of violin students everywhere has been unreasonable. The shortage is already apparent. Soon, a competent string man will be as much at a premium as a competent reed man used to be."

### Many Learn To Double

It might be added that Grossman's gang has been resisting his pleas to follow the fiddle.

All whose primary instrument is not the piano are required to master the keyboard as a prerequisite to the harmony course. A battery of nine instruments fill one room like the big production scene of an Iturbid movie. When possible, students learn to double on three or four instruments. The faculty figures that if a guy can play four horns, all he needs is to be able to fit into a size 36 tuxedo and he's a cinch to step into a band job.

Teacher Irving Lash, who specializes in dance music, says he has trouble trying to influence his pupils to follow profitable trends. "Sweeter music pays off, no doubt of it. But all the kids want is Dizzy and Charlie Parker! Ellington, Kenton and sometimes James get in, too. New Orleans music they'll have none of; and a semester will go by without a word from them of Goodman, Dorsey or Miller. Lombardo and Kaye are, of course, taboo. All respect Louis Armstrong; but they still don't want to hear his records."

### No Individual Tutoring

As far as the school is concerned, the emphasis isn't on one style or another. It teaches good tone, good ensemble, fast reading and such. The school band sticks pretty closely to rather conservative swing traditions, if for no other reason than that the kids haven't the maturity or skill to pull off big band bebop. They listen to records by Diz, grow fuzzy little goatees and let it go at that.

Met doesn't bother with indi-

New York—These pictures show Metropolitan Vocational High students at work in a school where pop music is treated on the same plane as classical music. One of the two high schools in New York with a big music department, it is probably one of the very few public schools in the country that prepares boys and girls to be working musicians. The first picture shows the long-hair group in the classroom; the center photo caught them being given the inescapable quiz; the last shot is of the swing band class. Note the pictures of Toscanini and Harry James in juxtaposition. The teachers shown are Julius Grossman, longhair group; Arthur Aaron, quiz class, and Irving Lash, jazz group.

vidual virtuosity. All students are required to take private lessons at home. The tutors can concentrate on solo work.

Lash goes into the history of jazz and uses the Capitol historical albums as the backbone of his lectures. He's on a Miller kick, himself, and admires Dixieland. He believes his students have abandoned this for modernisms because they are the only things that are challenging to their highly developed techniques. "Ordinary swing is too easy. They want something difficult, flashy and harmonically new."

### Started Seven Years Ago

Met, which now has about 140 music students, began with 25 only seven years ago, in 1940. The year before, Principal Franklin J. Keller asked for a music department when he found pupils from the construction, maritime and photo sections cutting classes to jam in the boiler room. "Why have children waste time studying to be carpenters," he thought, "when they're obviously going to become musicians?" Keller, incidentally, is now head of a vocational school commission currently in Germany.

The school, located at 43 Oak street, is a rundown building in an out-of-the-way neighborhood. Though it draws music students from the extremities of the five boros, there isn't one that lives in the locality in which the school is situated. Nor are there any outside facilities handy. The big hope at Met is that rumors of the music department's moving to a mid-town location will materialize.

From the beginning, the musicians' union has given its blessings to Met and its students, most of whom get their 802 cards long before graduation. Rather than increase the number of musicians entering the somewhat crowded field, the school feels it has held down the number of working musicians.

### Mistakes Averted

"Through entrance tests and class competition," says director Grossman, "we have eliminated hundreds who might have entered the music profession only to discover too late that they didn't have sufficient ability. . . . And the men and women who do get through our school are trained people of whom the

whole profession can be proud."

The teachers at Met are almost as well rounded as the products they try to develop. Lash has worked under Damrosch and Gershwin and for dance bands and Broadway shows. Irving Kupfer has been with the Brooklyn symphony. Harold Sachs with the National. Arthur Aaron has been on Sinatra records and with CBS. Mollie Kanowitz is a Juilliard fellowship student. Director Grossman is a long hair who keeps his bush trimmed short enough to keep it from flying wild at the blast of a hot trumpet. Grossman led the 33rd Infantry Division symphony orchestra, reputedly the best in the Pacific. In Osaka, he was the first American to conduct a classical Japanese group. Grossman could have stayed as permanent conductor of the Osaka symphony.

### Pupils Well-Behaved

Nicest thing at Met is the cordial feeling between teachers and students. No master and pupil stuff. "After all," says Grossman, "after you get in front of students during a rehearsal and beg them to give, they realize that you're just a human being."

There have been only eight graduating classes to date. But the school can already point to many successful alumni, including such pop men as Al Shanky, Alvin Stoller, Shorty Allen, Norman Weinberg (Scott), Sal Bello-mo (Sande Williams) and Michael Gioe (Hildegard's accompanist). All were prize students

and none were disciplinary problems. In fact there hasn't been a single disciplinary case in the music school's seven years.

"If anyone thinks about making trouble, all he does is remind himself that he'll be dropped back to regular high school. That ends that!"

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# Posin'

by Bill Gottlieb  
THE POSER

What do you think of the disc jockey's invasion of the networks?

## THE POSERS

Radio and recording artists and executives.

Latched on to Jack Lesberg taking 10 outside Famous Door:

"The growth of jockeys, especially on the nets, is a blow to the working musician," spoke the bass man. "Since men will be put out of work, the stations should be made to pay for using records. At the very least, musicians who made the records used should be paid. The union has a record of all the men on each record date; so it wouldn't be impossible for the money to reach the right individuals."



Jack

Grabbed Dave Lambert by his beaver as the scat singer headed for Keynote to check royalties on his jockey-plugged Gussie G. Seated Lambert with be-bop accents and much indecision:

"The more disc jockeys, the more records played on the air and the more records sold. The more records sold, the better it is for those whose livelihood depends on the sale of records. . . . On the other hand, the more record shows, the fewer live shows. The fewer live shows, the worse it is for those whose livelihood depends on live performances. . . . There you go!"

Rode long wave to WOV, independent station using disc jockeys almost exclusively. Opined program director Arnold Hartley:

"The networks labored and brought forth a hunk of shellac. Independents had to take that course out of economic necessity. The nets are doing it because they are unable to think up good program ideas of their own. Once again the independents must be the spark plug. Nor will the nets necessarily do a better job than the independents, even with their superior resources. You can't turn just any personality into a good jockey, no matter how big a name he is in another field."



Arnold

Finished off with Bob Haggart, whose bass is heard on countless radio and record dates:

"In disc shows more than in any other type of radio presentation, the musician is responsible for the success of the program; yet he gets nothing for it. I'd like to see the musicians who make the records get paid for each play. But since this is impractical and doesn't help those put out of work by the records, I suppose it would be better to have the stations and sponsors pay the union for a special unemployment fund."

Bob

## June Confirms Haver-Zito Split

Hollywood—"It just didn't work out," said June Haver in confirming reports that she and her husband of a little over three months, trumpet man Jimmy Zito, had separated.

Zito, who has been appearing with his band in Salt Lake City and was set to open July 7 at Natatorium Park in Spokane, could not be reached for comment.

It was stated by a 20th Cen-

tury-Fox spokesman for the screen actress, who passed her 21st birthday just two weeks ago, that she would file suit for divorce.

## Torme Lands NBC Show Spot

New York—The Velvet Fog is now set for network waffing. Mel Torme, drummer, singing here at the Copacabana will do a late Saturday afternoon spot for NBC with Walter Gross' ork backing. Torme, set to stay through July at the Copa, may pull out slightly earlier in favor of Art Lund.

## Skitch Makes Changes In Band's Lineup

New York—Personnel changes in the Skitch Henderson ork, now at the Pennsylvania, are: Jimmie Swallow, for Mervyn Gold; Johnny Carisi for Bob Fishelson. Carisi, along with Dick Jones and Sid Cooper, will handle arrangements.

## Joins Decca's Million Club



New York—Carmen Cavallaro is being welcomed into Decca's "Million Club" by Patty Andrews, while LaVerne and Maxine cling around. Cavallaro is holding a gold platter of Chopin's Polonaise, of which over a million copies have been sold. Other's among Decca's elite are Bing Crosby, Dick Haymes, Louis Jordan, Ella Fitzgerald, the Ink Spots, Mills Brothers, and the Andrews Sisters.

## Barry's New Spot

New York—Reversing the trend, disc jockey Barry Gray

will turn straight commentator. He'll appear every Saturday from 3:00 to 3:30, EDT on a Mutual show that will feature entertainment world news but no platters.

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## CHORDS AND DISCORDS

# Johnny Richards Seconds Review On Sylvia Syms

New York City

To the Editors:

Though in the past, I have not always agreed with some of the views expressed by your reporters, I wish to thank you for the truth in the article in the June 4 issue of *Down Beat* by Michael Levin, about Sylvia Syms.

Prompted by Mr. Levin's report, I went to hear Miss Syms, and believe me, she deserves unreservedly all praise given her. It is a satisfaction to know that your paper also appreciates such refreshing and talented artistry as that possessed by Sylvia Syms.

I, too, thought Jackson Sherwood was great. My band was the last American band that he worked with before returning to Canada in 1941, and he was always a wonderful artist, worthy of the taste shown by Miss Syms in her remarks about him.

I sincerely hope that you and your staff will continue the good work shown in this instance, of lending a helping hand in the advancement of music and talent.

Johnny Richards

The Beat would appreciate hearing from all who might contribute information on Jack Sherwood, the singer.

## Raves In The Night

San Antonio, Texas

To the Editors:  
One of the up and coming bands is Ray Eberle, at Frank Bailey's Meadowbrook. *Down Beat* has given Ray very little credit and it's a dirty shame a good outfit shouldn't be recognized.

Curtis Short

Chicago  
... Hey, this Laine chap! How do you pick 'em so early in their careers? Clear the airlines for

the most expressive songster in many a year!

Mildred Center

St. Louis  
... Okay, okay—so I'm in the Mooney camp now. And from what happened here in St. Louis, among a lot of musicians who thought they had heard everything—a lot of chips are going to fall from a lot of shoulders when Joe and his boys hit the Sherman in Chi. They're the gone-est!

George Ross

San Francisco  
... Wondered about all the raving re Frankie Laine. Didn't think his earlier records deserved all that praise. Then came the dawn—his album. ... Think it's some of the finest jazz in one album I've ever heard. ... How about another Laine album, with a bigger, all-star band?

Richard Krieger

## Poor Shellac & Radio

Youngstown, Ohio

To the Editors:  
A large vote of thanks for turning over some space to the jockeys to air some beefs.

I'd like to go along with Freddie Robbins' gripe about the quality of some of the wax that reaches my desk. We had our engineering staff nuts for awhile, trying to devise filters that would make it possible to cut out some

(Modulate to Page 19)

## RAGTIME MARCHES ON

### NEW NUMBERS

AMICANGELO—A daughter, Rae Paula, to Mr. and Mrs. Ray Amicangelo, May 30 in Detroit. Dad is combo leader.

CALO—A daughter, Paula Ann, to Mr. and Mrs. Carlo Calo, May 27 in Iron Mountain, Mich. Dad is trumpeter and drummer with the Ray Amicangelo quintet.

COLE—A daughter to Mr. and Mrs. Buddy Cole, June 4 in Hollywood. Mom is Ivonne King of the King Sisters.

CUTLIP—A son, Lule, to Mr. and Mrs. Art Cutlip, June 15 in Cleveland. Dad is pianist and Beat correspondent.

DORRINE—A son to Mr. and Mrs. Peter Doraine, recently in Kew Gardens, N. Y. Dad is treasurer of Banner records.

DUCA—A son, Mayo Frederick, to Mr. and Mrs. Mayo J. Duca, May 26 in Boston. Dad is Boston and Montreal trumpeter.

GRAAS—A son, John Gregory, to Mr. and Mrs. John J. Graas, June 7 in Buffalo. Dad is French horn player with Tex Beneka.

KUSTEN—A daughter, Joanne, to Beatrice and Chubby Kusten, June 17 in New York. Dad plays trumpet with George Paxton ork.

LANG—A daughter, Lois June, to Mr. and Mrs. Irving Lang, June 12 in New York. Dad plays trombone, piano and drums.

### TIED NOTES

COMBINE-O'BRIEN—Bud Combine, drummer with Harry James, and Dottie O'Brien, band chair currently working as a single, June 14 in Hollywood.

HARTE-BRASFIELD—Roy Harte, former Jerry Wald drummer, and Ruth Brasfield, Cincinnati model, June 21 in Chicago.

KING-ELLIOTT—Al King, manager of the Jack Fina band, and Jeanne Ellen Elliott, June 16 in Chicago.

KLUGER-LANE—Irving Kluger, Boyd Raeburn drummer, and Phyllis Lane, Bob Chester vocalist, June 17 in New York.

LA RUE-BONNEVILLE—Charlie LaRue, trombonist with Tommy Dorsey, and Diane Bonneville, once violinist with the same band, June 13 in Hollywood.

PEARL-LYNN—Ray Pearl, band leader, and Gloria Lynn, manager of Pearl's band, June 17 in Chicago.

RAYELL-BOYD—Mike Rayell, band leader, and Bonnie Boyd, vocalist, June 23 in New York.

TASKER-MACFALLS—George A. Tasker, head of artists and repertoire for Vitec Records, Inc., and Helen F. MacFalls, June 17 in Philadelphia.

WOLFF-KASLER—Gene Wolff, tenor saxist with Bob Chester, and Patricia Kasler, tenor saxist with Freddie Shaffer's all-girl band, May 27 in Toledo, Ohio.

### FINAL BAR

BARNARD—Frederick Barnard, 59, theater drummer, May 30 in Toronto.

CASADESUS—Henri Casadesus, 68, French composer and musician, May 31 in Paris.

CHAFFEE—Melzar M. Chaffee, 74, head of NYC's music school settlement on Third Street for the last 25 years, June 6 in Montclair, N. J.

DAREWSKI—Herman Darewski, 64, Russian-born composer and orchestra leader, June 2 in London.

HUBERMAN—Bronislaw Huberman, 64, master and teacher of violin, June 16, in Switzerland.

KONSTANTINOFF—Konstantin Konstantinoff, composer and conductor, of Paris, May 30 in plane crash near Bainbridge, Md.

MACKAY—John Mackay, 53, onetime music director of Warner Bros. theaters in Hartford, New Britain and Waterbury, Conn., May 26 in Hartford.

PHILIP—Harry C. Philip, 73, orchestra director, June 3 in Detroit.

RIVEL—Thomas Massey Rivel, 81, musician and president of Local 77 AFM, June 3 in Philadelphia.

SALTER—Jack Salter, 56, vice president of Columbia concerts, June 8 in San Francisco.

SEISSON—Ken Seisson, 48, pianist and arranger, May 30 in Rego Park, L. I., N. Y.

WATSON—Charles W. Watson, 48, WAAT staff musician, June 11 in Belleville, N. J.

WILKINS—Floyd Wilkins, songwriter and eastern manager of Wallace-Fowler publications, May 26 in Albany, N. Y.

# Cats' Creed—Do Yourself No Good

The original guy who didn't know to come in out of the rain must have been a jazz musician. No one quite touches the typical hip cat in his determination to do himself no good, outside of blowing a horn or beating a skin.

Being a successful musician is at least as much a matter of business as it is of art. Yet it's the fashion for Joe Blow who can take a hot chorus to be above and beyond the common sense requirements of making a living. He laughs at appointments, scorns publicity and is in the dark as to what goes on outside his own narrow world.

## NO CULTURE CATS, THESE

Though he's surrounded in night clubs, recording studios and movie sets by some of the sharpest, most sophisticated people of the community, the knocked out cat manages to immunize himself to all outside culture. He keeps his conversation down to shoulder shrugs and monosyllables and passes judgment on all issues with either "great!", "solid!", "gone!" or whatever else the fashionable description of the moment happens to be.

Of the hundreds of illustrations we could cite, the one that occurs to us just now concerns a brilliant quintet led by a skilled and pleasant musician you'd all recognize. The slump being what it is today and the demand for good music being as woeful as it always seems to be, said quintet was desperate for a job. Musically, they were entitled to all the help the Beat could give. Plans were made to run a review, complete with photo. A photo date was set for the next day. Came the appointed hour, no one showed up. An hour later, four of the five finally managed to show, one without his instrument!

Two weeks later, plans were made for the unit to be auditioned at a prize New York location. In three successive auditions, at least one of the five men failed to show.

## NO WORRIES, NO GOLD

Think this is the exception? Believe us, in our experiences among better musicians, it's almost the rule. This is no reflection on the respect of musicians for *Down Beat* any more than the quintet's action reflected on their respect for the gold and prestige that went with the east side job. The guys wanted that and they wanted the picture. But they'd fallen for the myth that artists needn't worry about anything but playing their instruments.

Jazz men are extreme cultists. Number one commandment of their cult seems to be: "Thou shalt live unto thyself and be contemptuous of ordinary custom." Devout adherence to the doctrine is mandatory for those who wish to join the circle of the hip. Except for overwhelming geniuses, it's also a one way ticket to insecurity. And it keeps the genius from the really big time, too.

## MIXING MUSIC & BUSINESS

Despite examples like Stan Kenton, Glenn Miller and Duke Ellington, the boys on *The Street* figure you can't be musically respectable and be business-like.

There ought to be an Emily Post in the music business to tell guys how to act for their own good. We don't mean for sincere musicians to conduct themselves like bank clerks or to arrange their lives with stop watches. We just want them to refuse to be duped into believing that just because the other guys do it, they too should scorn the practice of thinking more than two inches or two seconds ahead.

by Eddie Ronan

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## MOVIE MUSIC

# Top Leaders Signed For New Danny Kaye Picture

By CHARLES EMGE

Hollywood—The movie music situation, which has been dulled of late by stuffy, over-reverent treatments of the classical composers and their music, is brightening. For his next picture, *That's Life*, Danny Kaye is assembling a group of

name bandmen to use in a story dealing with the adventures of a young man (Danny) who is commissioned by a group of symphony composers to investigate and report on jazz. The story is really a revamped version of the Goldwyn picture of some years ago, *Ball Of Fire* (the picture from which the Gene Krupa sequence was lifted and reused in *Best Years Of Our Lives*).

Signed for acting-playing roles in *That's Life* are Louis Armstrong, Benny Goodman, Lionel Hampton, Tommy Dorsey and Charlie Barnet.

Of those mentioned, all except Benny will "play themselves." Benny will appear in the role of a "long-hair professor of music." To what extent the leaders engaged for the picture will use their own bands was not determined at this scribbling.

## Sound Stage Siftings

Nan Wynn, who has done no movie work since the completion of her pact with Columbia (as vocal double for Rita Hayworth) a couple of years ago, dropped into Hollywood long enough to do a stint as night club singer for the forthcoming Star Films production, *Intrigue* (George Raft, June Havoc).

In *Dream Girl*, current Betty Hutton production, Betty will dream that she is an opera singer and will do a legitimate rendition of the *One Fine Day* aria from *Madame Butterfly*, but the voice will be that of Nadine Connor of the Met. (Milestone musings: believe this was the first item of this kind ever actually released as news by a studio publicity department.)

## Granz in 16mm.

Mike Shore, associate of Norman Granz, has gone into the 16mm. movie production business as partner of Earl "Madman" Muntz. One of their contemplated projects will be a series of miniature movies dealing with the Granz "Jazz At The Philharmonic" sessions.

Jean Negulesco, one of Warner's top men (*Humoresque*), will have the director's assignment on *Young Man With A Horn*. This is the only post set, with exception of producer Jerry Wald, in the filming of the Dorothy Baker novel.

## Girl Pianist in Movie

Gloria Shaff, 23-year-old concert pianist, who will be remembered by many ex-G.I.'s who saw and heard her during her four years of entertaining service men in training camps and overseas, has been signed for a starring role in a picture planned by Allied Artists (Monogram release). Untitled as yet.

Page Cavanaugh Trio, Hollywood's busiest small combo, will be featured in a Paramount "Musical Parade Featurette" titled after name of the Joe Lilley-Frank Loesser songhit, *Jingle Jangle Jingle*.

## Woody Subs For Sick Leader

Hollywood—Woody Herman came to the rescue of a fellow bandman by taking over the frontman's spot with the Jerry Brent ork for a veterans' hospital date when Brent was rushed to the hospital critically ill shortly before the engagement.

Brent is musical director for Modern platter and also heads a 16-piece unit rated as a top territorial band here. He is handled by new band office established here recently by Stillman Pond, Boyd Raeburn backer.

## Raeburn Backer Into Movie Biz

Hollywood—Stillman Pond, backer of the Boyd Raeburn band, has formed a company for the production of motion picture shorts.

First opus in the series, to be released through an independent distributor, will feature Herb Jeffries and an all-Negro cast.

Frances Wayne, former Woody Herman chirp, recorded the vocal track which will appear to be sung by the girl performer playing opposite Jeffries. Frances is now doing radio work here.

Pre-recording for the Jeffries short was completed here early in June. Shooting was to take place a couple of weeks later on the return of Jeffries from a theater tour. He sings *Basin Street* as his featured number in the picture. Miss Wayne does a new pop song.

Backing was supplied by a 20-piece ork under Allen Schrader.

Pond said that he planned to use Raeburn and his band in several shorts to be done later this summer if the band returns to the coast.

## Promoter Will Try Jazz Concert-Dance

Hollywood—Jack Williams, sometime manager to Howard McGhee, is taking a shot at promotion, and incidentally has added a new wrinkle to the game, with presentation of a "jazz concert-dance" at the Elks auditorium (Central Ave.) July 6.

Williams promises an all-star group consisting of McGhee, Lucky Thompson, Dexter Gordon, Barney Kessel, Red Callender, Harry Babasin and other top solo men.

Williams says he is out to prove that the same kind of music that draws people to jazz concerts will pull customers who are chiefly dance-minded.

## Ex-Opera Singer Does Four Hip Sides

New York—An ex-opera singer, Phil Rose, stars on four hip sides shortly to be released by Melford, one of the newest platter firms. Rose, who was with the St. Louis Opera company in 1945, was converted when he heard pianist Bob (Kitsis) Curtis playing bebop at the Forest Club in Memphis. Curtis is the leader of the Melford date.

First platters are faced by *Take Me In Your Arms* and three originals authored by Rose and Sid Sprung: *The Dog Who Steals My Baby*, *Why Do I Love Mary So* and *Love Isn't Love*. Sideman are Bill Stegmeyer, clarinet; Hy White, guitar; Bob Haggart, bass; Morey Feld, drums. Label's owners are Lou and Sid Sprung.

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## County Law May Hit Clubs

Hollywood—The future of some of movietown's most famous niteries, and the jobs of a flock of musicians are threatened by an ordinance under consideration by the L.A. county board of supervisors under which sale of hard liquors would be banned in spots where dancing takes place.

Los Angeles county is the broad area of unincorporated territory which surrounds and in some places penetrates the city of Los Angeles. An example is the famed "Sunset Strip," so-called because it is a strip of unincorporated land. Located in it are such spots as Ciro's, the Mocambo and the Trocadero, the last which is to be re-opened and re-named by Monte Proser in late summer.

The five county supervisors will act on the proposed measure during the early part of this month. Three favorable votes will pass it.

## McGhee And Wife Face Trial July 2

Hollywood—Howard McGhee, widely known trumpet player who is facing a marijuana possession charge here, was to go to trial with his wife, Dorothy McGhee, on July 2 before Judge Walter S. Gates.

McGhee's friends were happy over the fact that the case was to be heard by Judge Gates, regarded as a leading liberal here on racial issues because of his rulings against the validity of restrictive covenants in several cases.

## L. A. County Hot For Cultural Program

Hollywood—Under a bill before the California State Legislature and already passed by the lower house, the L.A. county board of supervisors will be empowered to launch a tax supported campaign to "provide good music at low cost." County tops seemed to have in mind as music spectacle shows and light opera.

# Chicago Fans Get Stabs At Reinhardt's New Spot

By PAUL EDUARD MILLER

Chicago—The opening of Bill Reinhardt's Jazz Ltd. has given a new meaning and substance to the jazz lifestream of Chicago. Since the opening of the new nightspot on Chicago's near north side June 11, hundreds of jazzfans (among them the most prominent in the city) have said, in essence:

"This is what we have been waiting for. The music is exciting, the place itself is a perfect setting for jazz—the kind of place to which you want to return over and over again."

Perhaps the most impressive thing about the music (Doc Evans' band) is that it sustains its driving pulse during the entire evening. There are no letdowns. Whether it's opening time at nine or closing at four, the boys perform with the same wholehearted spirit—they play as only musicians can who like what they are playing.

## All Good Jazzmen

The combination headed by trumpeter Doc Evans takes its cue from the leader: it is a hard driving, hard working group of earnest musicians, each a soloist worthy of careful attention by the seasoned jazzfan. Evans, who has been playing in Minneapolis for some years and who has a considerable reputation there, will surely widen and strengthen that reputation during his engagement at Jazz Ltd. Pianist Don Ewell plays wonderfully in the Jelly Roll Morton tradition—but with a contemporary freshness and vitality that is wholly his own.

Trombonist Munn Ware's performances are distinguished by clean-cut, diversified and consciously effective phrasing and a remarkable sustaining power on an instrument that is difficult to handle from that standpoint. Danny Alvin plays with precision without sacrificing feeling: for a drummer that is the ultimate. He backs each man with a variety of rhythmic effects that do not impede the flow of the music itself. Bill Reinhardt rounds out the combination with his extremely capable clarinet.

The club itself is the only nightspot I've ever seen that

gives jazz an ideal setting. Contemporary, rather than modern, the decor was designed by Emerson Woelffer and Hugo Weber (whose eye-arresting abstract sculpture graces the front window). Jazz Ltd. is clean, simple and effective without the banality of chromium and mirrors. Its choice and placement of color produces a warm, intimate atmosphere that is logically in keeping with the spirit of the music.

Bill Reinhardt believes in jazz. He has put his faith in an idea that unquestionably merits consistent by all jazzfans.

Jazz Ltd. is it, and once Doc Evans and his outfit get used to each other, the only thing limited about Bill Reinhardt's joint will be the rather small seating capacity—about 85. Opening night gave ample promise of a fine Dixieland band—and the club itself is gone in a smart way. —don

The gala opening of Jazz, Ltd., heralds a revival of color to Chicago's near north side too long in the doldrums. The Reinhardt's jazz den is for aficionados in the world of music and art. Doc Evans' Dixieland Jazz Band is blowing up a storm nightly. —hoe

Immediately comparable to Nick's and Condon's. Doc, Don, and Danny already in great form. Within fortnight Munn and Bill should hit stride, making it best Dixieland band in land. Ideal spot, perfect instrumentation, remarkable spirit. Orchids to Bill and Ruth for idea, to Doc for seeing it come true. —jax

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IF YOU HAVE PIANO, DRUMS, TRUMPET, 3 SAX

3rd Alto man plays Trombone part on Baritone.

IF YOU HAVE PIANO, DRUMS, 2 SAX

One Sax plays Trumpet part on Clarinet. Other Sax plays Tenor or Clarinet on regular Clarinet part.

IF YOU HAVE PIANO, DRUMS, 3 SAX, NO TRUMPET

1st Alto plays Trumpet part on Clarinet or Alto. 3rd Alto plays Clarinet part on Clarinet. Tenor plays regular Tenor part.

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# LOS ANGELES BAND BRIEFS

## Benny Carter Active, Launches New Combo

By 'IAL HOLLY

Hollywood—The indefatigable Billy Berg is keeping his Vine Street hottery on the musical map despite the flagging interest of the cash customers. Counting upon the end of the war-time drink curfew, which ended bar sales at the

stroke of midnight, to hypo night-life, Billy signed Benny Carter with a seven-piece combo to open July 2 and share the handstand with Wingy Manone's fugitives from Dixie. Wingy, by the way, while he didn't exactly pack the joint, did keep the doors open during a period when Berg was ready to give up and shutter the Vine Street spot.

Benny, making his first venture with a small group in many years, can be counted upon to provide something out of the ordinary. He expected to have in line-up Lucky Thompson, tenor; Henry Coker, trombone; Gerald Wilson, trumpet; Tommy Moultrie, bass; Jimmy Bunn, piano; Henry Tucker, drums. I have always felt that Carter would come into his own only by dropping his big band and working with a small unit. Here's where we find out.

### Jive Jottings

Much interest in Sarah Vaughan's forthcoming stint at the Bodgey July 8. The brothers Kirksmith, studio musicians who operate the Sunset Blvd. smart-spot, were shopping for a supporting crew at this typing.

Bill Fletcher unveiled a solid, 17-piece outfit at the Aodon. Anita Boyer doing the chirping, with hubby Bobby Dukoff holding down the solo tenor spot. Van Rasey, a one-time Kenton ace, highlights the trumpet section. Fletcher, one of the originals in the old Phil Harris band (trombone), still works with the Harris radio ark.

Aragon ballroom, which has been giving Tommy Dorsey's nearby Casino Gardens plenty of pressure on week-ends by adding name outfits to share its bandstand with Jack Barrow, will give 'em Xavier Cugat July 4-5-6 and 11-12-13. Lawrence "Champagne Music" Welk, who broke records in last appearance at the Aragon, returns Aug. 19.

Ralph Yaw, whose novelty ditty *Down in Chihuahua* will be out soon via a Stan Kenton waxing, took a combo from here to the Elmo Club in Billings, Montana, where the spinning wheels and flipping cards are still maintaining prosperity for musicians willing to leave Hollywood (but as Al Donahue says, most of them would rather stay here and draw their unemployment dole).

Fran Kelly, gal jazz impresario, turned her holdings in Frantone Records over to her ex-partner Dave Hyltone, and took a post as music advisor to Stillman Pond. Butch Stone unit into the Red Feather, southside spot. . . . Earle Spencer band (*Progressions in Boogie* for Black & White records) is doing Sunday matinee stint at the Casino Gardens.

## Juilliard Revises Music Curriculum

New York—The Juilliard school of music has announced that beginning next fall its curriculum will be drastically revised.

Most notable change will be in the teaching of the theory of music. Replacing the abstract technique will be a department of literature and materials of music which has been designed to give the student a chance to explore at first hand the styles and techniques of the top composers of all periods.

## Off To Georgia

New York—Ben Ribble, trumpeter, takes his quintet into the Brass Rail, Savannah Beach, Georgia, for an indefinite run. With Ben are Eddie Shore, sax; Eddie Dell, drums; Stan Lipson, bass, and Harry Biss, piano.

## Whiteman Show Moves to Coast

Hollywood—Paul Whiteman's new ABC platter program moved its point of origin here with his broadcast of June 30. Whiteman felt Hollywood would produce a better supply of guest celebs for his five-per-week platter chatter stint.

# Scientists Say Music Lacks Progress

New York—Claiming that music is not keeping pace with science, Dr. Howard Hanson, director of the Eastman School of Music, Dr. Harold Burris-Meyer, acoustical expert, and Dr. Harvey Fletcher, top physicist of the Bell telephone labora-

## Ted Lewis Gets Revival Pitch

New York — In their frantic search for other faded perennials that can, like Al Jolson, be nurtured back to full bloom, promoters have lighted on Ted Lewis. He of the busted top hat was launched on a big scale June 6 with a gimmick that combined his Strand opening with his 55th birthday, his 36th year in show business and his 20th anniversary of his first appearance at the Strand.

Celebration was topped with a 12 hour backstage party plus a Decca album made of eight re-issued sides (*When My Baby Smiles At Me*, *Wear a Hat With A Silver Lining*, etc.).

## Negro Composer Wins Six Awards

New York — Ulysses Kay, youthful Negro classical composer, has won six major awards since his discharge from the navy. Latest was the first prize in BMI's contest for members of the American Composers Alliance. Winner was Kay's *Suite For Orchestra*. Paul Hindemith was among the judges.

Other Kay honors: Alice M. Ditson fellowship, Rosenwald Fund fellowship, American Academy of Arts and Letters grant, American Broadcasting Co. orchestra division first prize and the \$500 award in the George Gershwin memorial contest sponsored by B'nai B'rith.

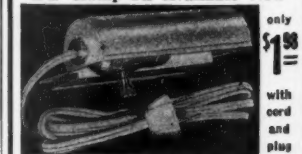
## New Carpenter Chirp

Hollywood — New chirp with the Ike Carpenter band, currently doing week-ends at Balboa Beach and slated for a stand in Las Vegas latter part of summer, is Carol Morris, sister of screen actor Robert Mitchum. It's her first shot as a pro.

*Down Beat* covers the music news from coast to coast—and is read around the world.

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## Good Sidemen In Pit Ork



New York—It's been a long time coming; but the pit bands of Broadway musical shows are finally getting hip. One of the pioneers is *Barefoot Boy With Cheek*, song and dance adaptation of Max Shulman's original satire on college life. Shown above in the theater dressing room are a half dozen ex-dance men: Jackie Koven, trumpet player recently with Thornhill; Vincent Jacobs, French horn also with Thornhill; Johnny Eagan, trumpet with Whiteman and Miller; Al Hall, bass with Benny Carter and owner of his own jazz label, Wax; Hank Freeman, reed man with Artie Shaw and Glenn Miller's army band. Last man on the right is leader Milton Rosenstock, who also led the *This Is the Army* orchestra.

## Cab, Duke For Ciro's On Coast

Hollywood—Herman Hoyer, operator of Ciro's, pulled one out of his hat here by booking Cab Calloway into the club to follow Xavier Cugat.

Calloway was set for a one-week stand, July 2 to July 9. Duke Ellington is signed starting July 25 for two weeks with options. Interim attraction was not set at writing.

## L.A. Club Closing Time Now 2 A. M.

Los Angeles—Hope for an upswing in the lagging nitery business here was seen in the ending July 1 of the wartime ban on sales of liquor in niteries after midnight. California law, unless changed by legislative action, will permit dispensing of drinks until 2 a.m.

multiplied countless times in the last few centuries.

Auditorium acoustics are still primitive, it was advanced. Nor have psychological studies been made to measure audience reactions.

The subject of the meeting

rated a New York Times editorial, with the paper going all out for new instruments and techniques. It laid most the blame on composers and musicians for refusing to experiment with the new musical inventions that now clog the patent office.

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## NOTES BETWEEN THE NOTES

## Record Recession Finds Big Boys Doing Nothing

By MICHAEL LEVIN

New York—All over the country record stores are yipping about sales. According to piecemeal surveys made by *Beat* staffers, cash registers are bingle-ing from 20 to 40 per cent less frequently.

Many reasons are advanced. Summer lull, bad tunes, poor record quality, and no new disc names are some of the plaintive explanations.

The most important however is that you and I just don't have enough spare cash to heave it around on too many records—at least as much as we had during the war years.

That's what has been wrong right along with this 500,000,000 gross sales prediction the boys were making earlier this year.

When hamburger costs too much, you simply haul out the old Goodmans instead of buying new Hodes or Gillespies.

There is a further explanation. Decca is charging a buck plus tax for the Jolson-Crosby roudown of Alexander's Ragtime Band. The Kapps can talk sales figures all they want, according to the mail we have received dealers report sale after sale cancelled when people find out the record doesn't sell for six bits.

Decca's market was originally built on low cost, mass volume. The firm evidently now feels that the volume will be so constant that they can get away consistently with over-pricing. They are starting to discover that this is not so.

## Question of Quality

Then again, there is the question of quality. Decca once more leads the field at producing the record with the worst surface and the greatest breakability, but the others are not far behind. Compared to a pre-war 35 cent record, the average 79 cent platter today is a larcenous imposter.

Then there is the even greater question of catalogue. Any old time record man will tell you that the factor which helps you show steady month in and out profit is having a list of records that always sell, regardless of what hits may be going for a million at the moment.

Victor and Columbia have magnificent catalogues, with a lot of items the public, with better musical taste now than when the records were originally issued, would like to buy.

## Columbia's Cut-Outs

Columbia's series with the Delius albums, the wonderful Ravel string works, some Stravinsky things are only notes in the cata-

## Kreisler Tunes Cut By Spivak

New York — Russ Case, arranger and trumpeter, now musical director at Victor, has arranged and transposed from violin to trumpet the scores of Fritz Kreisler's favorite tunes to be used by Charlie Spivak in an album for Victor.

Kreisler okayed the switch and even permitted Spivak to publish the numbers in dance tempo and in folios for piano and violin through the latter's Stevens music company.



This music sample was taken from the Robert Whitford piano solo "Rhapsody in Rhythm." Price 40c at your favorite music counter or direct from the ROBERT WHITFORD PUBLICATIONS, Dept. 2D, 18 North Perry Square, Erie, Penna. Ask for catalog and copy of The PIANIST magazine, both free. State if teacher.

## A COLUMN FOR RECORD COLLECTORS.....

## THE HOT BOX

By GEORGE HOEFER, Jr.

Gene Gifford's jazz arrangements were conditioning the kids to a faster and more rhythmic tempo during the 1930-35 period. He was the guitarist, arranger and vice-president of the Casa Loma corporation. Glen Gray's Casa Loma became popular on the basis of their renditions of *Casa Loma Stomp*, *Maniac's Ball*, *Black Jazz*, *White Jazz* and *San Sue Strut*, all Gifford products. Everybody was whistling Gifford's theme for the band, *Smoke Rings*.

Born in Florence, South Carolina, and raised in Memphis, Tennessee, makes Gifford a staunch southerner. After youthful careers as a radio ham and a draftsman, Gene came into the music profession with a long necked tenor banjo and his own jobbing band. He recalls they got three one niters in their first

logue. The Okeh jazz catalogue of course has almost completely disappeared.

Victor has cut almost all of its *Bluebird* series, with the re-issued *Benny Goodman*, *Artie Shaw*, *Glen Miller* and all the rest. Its *Ellington* sides made six or seven years ago are merely collectors' legends.

The same goes for its classical catalogue. There is a wonderful recording by Koussevitsky and the Boston Symphony of *El Salon Mexico* by Aaron Copland. The new MGM pic, *Fiesta*, uses the work, re-titling it *Fantasia Mexicana*, as scored by Johnny Green.

Even with this tremendous promotion incentive, Victor can't make up its mind as to whether it should reissue the album which never should have been cut out of the post-war catalogue in the first place.

## Lose Lots of Sales

The record companies are undoubtedly losing a lot of sales by their present selling tactics. It may not hurt them appreciably now, but it will next year—and it is hurting the dealers right now. They are the ones who see customer after customer walk in, ask for something, be told that no one knows when it will be available, and walk out.

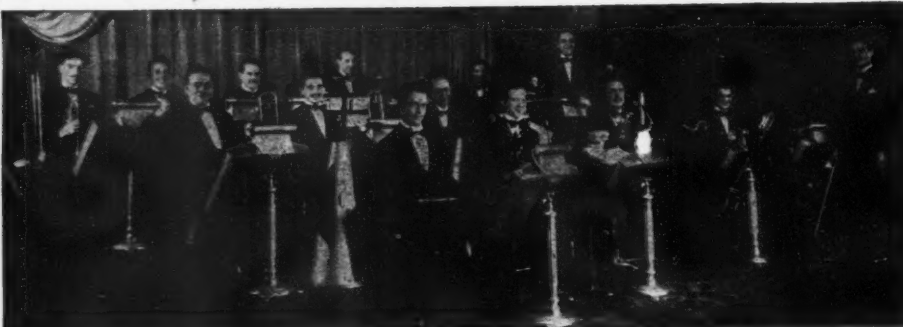
They point out that people are being pushed out of the habit of steady record buying simply because the choice of standard items is so meager, and so much of the current output is bad.

In other words, doesn't the present drop in record sales furnish an incentive to turn out better records more cheaply with a wider variety made available? It had better.

## Jolson's 2nd Album

Hollywood—Al Jolson, whose Decca album of hits from *The Jolson Story* was the biggest album seller of the past year, has recorded another collection of songs from the same picture. Morris Stoloff, Columbia's music head, batoned the ork.

## Casa Loma Band At Essex House In New York, 1933



Gene Gifford, the subject of George Hoefler's *Hot Box* in the adjoining columns, is in the center of the above photo, third from the left in the second row. Personnel of Casa Loma that year was: trumpets—Sonny Dunham, Grady Watts, Bobby Jones; trom-

bones—PeeWee Hunt, Billy Rauch; saxes—Pat Davis, Clarence Hutchenrider, Glen Gray, Kenny Sargent; drums—Tony Briglia; guitar—Gene Gifford; piano—Joe Hall; bass—Stanley Dennis; conductor and violin—Mel Jensen.

and only year.

While in high school, Gifford started to arrange, and soon he quit studying anything but music. In place of high school he joined the Bob Foster band of Eldorado, Arkansas, and later toured Arkansas, Texas and Louisiana with Lloyd Williams. While in Texas twenty years ago Gene met and heard the fabulous Peck Kelley, the piano wizard, and became one of his many boosters.

## Bands Worked With

Consecutively, Gifford played with Watson's Bell Hops of Jackson, Miss., toured Texas with his own band, and finally joined Blue Steele's band. While with the latter he converted from banjo to guitar. The association with Steele also brought him above the Mason-Dixon line, where he heard in person such bands as McKinney's Cotton Pickers, Sam Lanin's orchestra, Ray Miller's band and the Jean Goldkette units. Other influences on Gifford at this time were the records of Red Nichols, Bix Beiderbecke and Louis Armstrong.

While playing two weeks with Steele at Detroit's Greystone ballroom Gifford made a connection with the Goldkette orchestra chain. He wrote arrangements that were circulated to all the Goldkette units. He also played guitar with the Orange Blossoms under the direction of Hank Biagini.

## Recording Dates

Gifford's recording career started in Chicago where he made several sides for Paramount with Elmo Tanner on banjo, Tommy Warner, piano and vocal, and himself on guitar. It was 1927 and the tunes were *Dear Old Girl* and *Just Once Again*. This was followed by a recording date at Gennett in Richmond, Ind. (see *Hot Box* May 7, '47). Next came the Casa Loma recording period, starting off with *San Sue Strut*, made at the old Okeh studios in New York. In 1934 Gifford quit playing and devoted all his time to writing.

The rarest and best of Gifford's jazz recording is the all star date in 1935 for Victor. With such men as Bunny Berigan, Bud Freeman, Claude Thornhill, the late Dick McDonough, Matty Matlock and Ray Bauduc, he made four originals *Nothin' But The Blues*, *Squareface*, *Dizzy Glide* and *New Orleans Twist*. They tried to get Jack Teagarden but he was busy dodging his current wife and they couldn't find him.

Gifford was instrumental in

getting Beiderbecke up to Boston for an ill-fated tryout. Bix was worn out by the trip and couldn't cut the Gifford arrangements.

Since leaving the Casa Loma organization Gifford has arranged for many bands including Freddy Martin, Bob Strong, Mal Hallett, Jimmy Joy and the Ada Leonard all-girl crew. He says one of the best jobs he has had

was a stint working with Irving Fazola at radio station WWL, New Orleans.

## COLLECTOR'S CATALOGUE:

Gus Gale, 1287 Oakridge Drive, Cleveland Heights, 21, Ohio. Wishes to trade records to complete his Bix Beiderbecke collection, now up to 23.

Benny Lirchfield, c/o Arthur Wallworks Band, Fountainbridge Palais, Edinburgh, Scotland. A trumpet player and fan of Charlie Ventura's. Wishes a pen pal in the U.S. Preferably an American dance musician.

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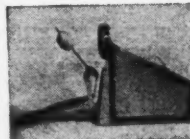
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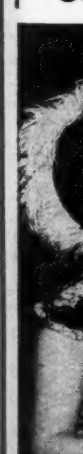
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## DISC JOCKEYS SOUND OFF

## Let's All Cut Royalty Pie! — Garroway

This is the second in *Down Beat's* new series on disc jockeys, giving the platter boys space to air their opinions, gripes and likes about music. This time it's Dave Garroway, NBC's Chicago night owl, whose 11:00 Club has built a tremendous following in the mid-west with hip records and an amazing line of chatter.

By Dave Garroway

In recent time the *Beat* has been shrieking editorially for payment to musicians of extra money, in addition to the recording date fee, for the use by disc jockeys of discs the musicians have cut. Being a member of this nebulous fraternity, I assumed at first glance that this was simply another attempt of one family to get a couple of strawberries out of the luscious patch being raised with such loving care and hard work by the other family across the street—surely not a new business maneuver.

Far from it for me not to admit an honest mistake—and friends, I have been wrong, so wrong. The more I think of the idea, the better I like it. In fact, it's sensational! A musician who plays a recording date should certainly re-



The Jockey: Garroway; the Guest: Vaughan

ceive an additional fee from any jockey who plays it! Doesn't the jockey make his living from this material provided by the musician? Absolutely!—so why shouldn't the musician share in the profits? I am all for it, heart and body.

In fact, I don't think *Down Beat* has carried the idea half far enough, not even a tenth far enough. The recording engineer who got up early that morning to make the date with the musicians deserves a cut, too. His skill and artistry is part of the record. And how about the acoustics ex-

pert who designed the echo chamber that Stan Kenton uses? He's the one who makes Kenton sound like Kenton. Surely he deserves a cut, too. Surely we are not going to do an injustice to the matrix mold operator who pressed the record—a man who has spent years of careful work learning how to keep surface noises down—he's in, too. The importer of shellac on the west coast and the Oriental bug-breeder who grew the little fellows that make such fine surface—all these people have had

a vital part. Cut 'em in.

Don't stop there. This principle is too good to be limited to just one industry. People who manufacture and sell anything which other people use in their business should receive additional income every time that thing is used.

I shall insist the next time I take a cab that the driver share his fare with the spray-gun operator who painted it, the pattern maker who made the molds for the engine block casting, and the lady in Detroit who acted as baby-sitter for the mother who works in the automobile factory putting tail light bulbs in the tail light.

I use my watch in making a living in radio, and I'm all in favor of receiving a letter from a Swiss watchmaker in Bern named Neuraform which will read something like this:

"Dear Mr. Garroway:  
I am glad to notice that you have purchased one of our Kicomatic watches. This is to inform you that when you

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(minimum number of	
glances per day—5)	
For repeating time learned	
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to strangers:	.0075
Monthly estimated charge for	
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who glance over shoulders	
or peep at watch in mirror:	.78

Please keep careful daily report and remit promptly. Looking forward thankfully for the first payment, and wishing you and your watch long life (naturally).

(Signed) W. J. Neuraform

Yes, sir, I'm all for it. I think this idea is just beginning. Let's spread all this money that everybody's making around to everybody. There ought to be room for a political party to develop along this line. I don't see why I'm not the man to start it. "All the money for everybody" is our slogan. For further details consult *Down Beat*. I'm hopping right on their bandwagon.

## Miff Quits Club To Teach Tram

New York—Miff Mole, back from his vacation, will not return to Nick's, but, as reported last month in the *Beat*, will teach trombone. He's currently on the look-out for a studio.

Miff, who was blowing way back when, has decided it's time to take it easy and leave club work.

## Hawkins Gets Degree

New York—It's Dr. Erskine Hawkins, now. The trumpeter received an honorary Doctor of Music degree from his alma mater, Alabama State College, early last month.

New York—The Cornet trio, with Mitzel Joyce, accordion; Ted Stevens, bass; Tony Sacco, guitar, violin and vocals, is slated to open Oswalds, Cape May, N. J., this week.

## Discrimination Story Denied

New York—Following up its New York consul's denial that Rex Stewart could have been barred from Argentina for racial reasons (*Down Beat*, June 18), the Argentine embassy in Washington wrote the *Beat* that "there is no discrimination against people of any color, profession or creed to enter or work in Argentina. . . . For the past twenty years, American bands and American musicians have been entertaining the Argentine people, on the stage, in night clubs and on the radio."

## New Brown Combo

Brooklyn — Bouncing Pete Brown, alto, is fronting a quartet at the Club Cobra here. With Pete and Leroy Battles, drums; Maceo Williams, piano, and Eddy Brown, bass. Unit is booked for an indefinite stay.

## Gazely To Mus-Art

New York — Long associated with MCA as a location booker, Al Gazley dropped from the firm recently to join Mus-Art agency. Gazley will work out of New York in the same capacity he held with MCA.

Chicago—Charlie Spivak plays the Aragon ballroom here July 5.

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## Suggest You Don't Analyze It



Hollywood—Johnny Desmond and Connie Haines give way to an urge to blow the fringe on Lois Andrews' hat. Photo was taken during Desmond's very successful engagement at Ciro's. Johnny is now at the Commodore hotel in New York.

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## HOT JAZZ

### Jack Teagarden's Big Eight

Jam Session A Victor  
Say It Simple

Lot of memorable titles here: Big Eight was the tag hung on Big Gate's HRS sides some years ago, while *Jam Session* was last used for famed Fats Waller-Tommy Dorsey-Bunny Berigan-Dick McDonough Victor date. Session starts with Tough drums, moves on through Tea, Peanuts Hucko's Goodman-like clarinet, Max Kaminsky (trumpet), Gene Schroeder (piano) and Cliff Strickland (tenor). It's energetic and also one of the few genuine jam sides this company has issued in a long while. *Simple* is something like *Baby Won't You Please Come Home*, and sports both Teagarden vocals and examples of his slip-horn style. (Victor 40-0138)

### Dickie Thompson's Blue Five

Stardust  
Swing Song

Tenor saxes on *Stardust* is by John Hardee, fav of mine since his blowing emulates that of the late Chu Berry. Listen to the latter's old Commodore 12 inch and note how Hardee without using the same ideas has a similar approach to tone-bend, idea construction and shifting vibrato. Ending has a bobbled low note. Flipover is an up-riffer. (Signature 1018)

### Errol Garner

Yesterday's  
Gaslight

More of the cocktail-pretty but tastefully conceived 88 work by the pianoman now on the west coast. You'll hear touches of Tatum, Waller and Mary Lou here but also his completely distinctive use of half time left hand against a constant right-hand, the right-hand lagging quarter notes and the genuinely lovely melodic construction. Recording is too echoey. (Signature 15135)

## BEST BETS

Hot Jazz  
Jam Session At Victor  
by Jack Teagarden (Victor)

### Dance

Ballerina  
by Jimmy Dorsey (MGM)

### Vocal

Lady Be Good  
by Ella Fitzgerald (Decca)

### Novelty

Beer Barrel Polka  
by Nick Perito (Keynote)

### Concert Music

Fantasia Mexicana  
by Macklin Marrow (MGM)

### Bill Stegmeyer Octet Johnny Bothwell Orchestra

I Can't Believe That You're In Love With Me  
Ain't No Where

More of the precise small group writing that Stegmeyer made famous when he was working with the WJR Sophisticats in Detroit. Interspersed are solos including Steg's clary and Billy Butterfield's trumpet (two worked together with Crosby). Reverse is Bothwell with wife Claire Hogan working between some fine trombone phrasings. Latter is some of the more imaginative muted work of the month. (Signature 15139)

### Eddie South Trio

Eddie South Blues  
Twelve O'Clock At Night

South is mostly devoted to vocal, with not two much space devoted to gypsy stylings by South. He is a very fluent but very cold musician. (C-6044)



## DANCE

### Jimmy Dorsey

Ballerina  
Lazy Mood

*Ballerina* has the best lyric he has ever written says songwriter Bob Russell. Unlike many pops, it actually spins a related tale

## Collaborate For Victor



New York—Co-workers Russ Case, Fritz Kreisler and Charlie Spivak view their handiwork. The RCA Victor album tunes were chosen by Kreisler, arranged and transposed by Case, and recorded by Spivak. From the finest violin to the sweetest trumpet is quite a step, but they made it.

## Massachusetts Cats At Work



Brockton, Mass.—This group has moved part of the Street to New England, according to reports. Left to right they are: former Tony Pastor bass; Frank Slattery, piano; Mickey Petty, drums; Tommy DeCarlo, trumpet; Nicky Peters, tenor; Leo Penanna, alto.

## Symbol Key

Top  
Tasty  
Tepid  
Tedious

without moon-june rhyming. Music by Carl Sigman is a simple, pleasant beguine. Tune as sung here by Bob Carroll should be a big hit. *Mood* was originally *Slow Mood*, a Bob Crosby disc with sacking by Eddie Miller. Fitted with lyrics by Johnny Mercer, song is warbled here by Dee Parker. Both sides are fine dance music, better than the usual Dorsey stock. (MGM 10035)

### Johnny Green

Body And Soul  
I'm Yours

Re-issued for the promotional value of the pic, *Soul* was originally released in 1942. *Yours* is sung by song-writer Ralph Blane. (Decca 23902)

### Del Courtney

Hawaiian War Chant  
Josephine

Couldn't resist hearing how DC would play two tunes listed as instrumentals. *Josephine* sounds exactly like Busse ten years ago, complete with shuffle tempo and the muted horn. With all fairness to Courtney, I still can't see how this is such great dance music. (Mercury 5054)

### Desi Arnaz

Tico Tico  
Peanut Vendor  
La Cumparsita  
Tabu  
Siboney  
Green Eyes  
Brazil  
Babalu

Better by far than the average musicking on sambas, rumbas and tangos are these eight sides. The scores get in the way of the beat now and then, but it's reasonable sailing most of the time. (Modulate to Page 15)

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(Jumped from Page 14)  
Tabu backs down worst back of  
Arnaz' vocal. (Victor 22281,  
2282, 2279, 2280)



## SWING

### Cootie Williams

♪ Soundtrack  
♪ Inflation Blues

Soundtrack is another of those mystifying records: a great musician-leader taking his band through a so-so performance of a very so-so arrangement with his own playing uninspired as a result. If bands are going to do scored instrumentals, why don't they wait till they have a really good one, or else hit one of those clambake disc sessions where a band is hitting so well that everything records well? Flipover is a blues that has been done before under other titles. (Majestic 1150)



## VOCAL

### Ella Fitzgerald

♪ Lady Be Good  
♪ Flyin' Home

You saw right—Good drags down five notes—the first time this column has ever fallen on its face so profoundly in the presence of a superior performance. Not content with having consistently made some of the best ballad and novelty records of the past three years, Miss Fitzgerald comes on with two quasi-seat sides which will be listened to just as avidly ten years from now as they are today. Despite clumsy big band backing from Vic Schoen, Ella takes off on the initial chorus and builds to a magnificent climax. Not only is her intonation perfect, her instrumental conception magnificent, the rhythmic effect climactic, but she tosses in some sly digs at Dizzy, Babs, Slam, Hamp, Leo Watson and others by singing variations on some of their better known ideas—at this tempo a sense of humor yet! When you remember

the raw youngster who sang with Chick Webb over a decade ago, and think how much she has improved to turn out polished material like this, you can respect not only her ability but that of the little drummer-leader who found her. Despite the wild effect on both these sides, they are well-knit, carefully thought-out musical performances. Brass sections for example might study the way she rides one not on Home and keeps the beat swinging all the time she does it. Terse, on this one, Ella's a hella. (Decca 23956)

### Margaret Whiting

♪ Rodgers And Hart

An album collection of the wonderful R-H tunes including My Funny Valentine, Little Girl Blue and I Didn't Know What Time It Was, these platters, capably backed by Frank De Vol, are Miss Whiting in good fettle, despite occasional nasal high tones and a sense of over-measuredness in phrasing. (Capitol BD 51)

### Monica Lewis

♪ Songs

Standards sung by Signature's best known vocalist. Her capable But Not For Me when compared to Helen Forrest's Columbia shows up as good but still not warm singing. There are slight technical defects such as a too-fast and wide vibrato on I'll See You Again, but then again many top name vocalists pull worse ones. (Signature S-6)

### Milton Berle, Vic Damone, Betty Garrett and Marie Greene

♪ Rodgers And Hart

This is a real dilly. You have not heard anything till Milton Berle and Betty Garrett go to work on This Can't Be Love. Admitting Berle's desire to be versatile, he still is no singer, not even of the patter variety. Miss Greene's as-per-usual crystal-clearings go well with Vic Damone's unassuming singing. She's especially attractive on Here In My Arms. (Victor P-170)

### Dinah Shore

♪ Date With Dinah

Technically Dinah is always adequate. What she lacks in true jazz feeling is balanced by the feeling of personal warmth there is on all of her records. More than perhaps any other big name fem singer, Mrs. Montgomery makes her listeners feel that she is really singing to and for them. The Thrill Is Gone is an excellent sample. (Columbia C-125)

### Frank Sinatra

♪ Songs By Sinatra—Volume 1

As he gets older, he gets better. Learns more, picks up tricks to cover his vocal deficiencies, his phrasing becomes more assured,

## Mile Says Hello



New York—Madeleine Berard, Paris and Geneva correspondent for the Hot Record Review, sings Hello Baby, Mademoiselle which she introduced at the Aquarium here last January. The American version of the song is Get Up Those Stairs, Mademoiselle. Lionel Hampton's band is in the background.

his conception unified. Listen to how he glides around on Over The Rainbow, sing it yourself, and discover just how tough it is to sing as well as Sinatra does. (Columbia C-124)

### Nellie Lutcher

♪ The Lady's In Love With You  
♪ Hurry On Down

Capitol is doing well lately with lady pianists who sing: First Julia Lee and now Nellie Lutcher. She has a style a cross between traditional blues and the chi-ching of crack cafe entertainer Rose Murphy. This quite extraordinary combination should definitely spell a new singing name for Capitol. The rhythm back of her on these sides is sparked by drummer Lee Young. (Capitol 40002)

### Bing Crosby and Lionel Hampton

♪ On The Sunny Side Of The Street  
♪ Pinetop's Boogie Woogie

Anyone who remembers Hamp's magnificent Sunny Side on Victor will be sorely disappointed with this one. The rhythm section is its usual leaden self, Hamp merely fools around, while Bing's singing is uninspired and weak in places. On Boogie Bing does the same routine Cleo Brown waxed in 1935—the talking in-

structions to the customers on the pauses in their dancing, with Hamp playing two fingered piano in the background. From two stars of this calibre, we deserve more. (Decca 23843)

### Matt Dennis

♪ Lazy Mood  
♪ A Trout, No Doubt

Dennis sings the Eddie Miller easily, while Miller falls in himself for a lazy-toned tenor chorus. Trout discusses Dennis' finny ancestors at a brisk pace. (Capitol 425)

### Helen Carroll and the Satisfiers

♪ Smoke Dreams  
♪ Do You Love Me Just As Much As Ever

The ciggy program theme song is the first fairly decent material Victor bald-pates have tossed Mrs. Kress' way. The group sings well—she sings better. (Victor 20-2300)

(Modulate to Page 16)

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## Diggin' The Discs—Mix

(Jumped from Page 15)

### Hannah Williams with Tommy Dorsey's Clambake Seven

\$\$\$ That's Life I Guess  
\$\$\$ But I Do Mind If You Don't

The ex-Mrs. Jack Dempsey is thinking about a come-back as a singer, and this is her first stab at it. She has a Nat Cole and a Henry Nemo tune to work with, is a little stiff on *Guess* particularly on the title phrase, does okeh on *Don't*. (Victor 20-2302)

### Johnny Moore's Three Blazers

\$\$\$ Pasadena  
\$\$\$ I Cried For You

Guest guitar here in addition to regular gitman Johnny Moore is relation Oscar from the Cole Trio. Flipover is regular Blazers material. (Exclusive 1032)

### Dinah Shore and Woody Herman

\$\$\$ Natch  
\$\$\$ Tallahassee

Easy-goin', relaxed chuckling by the two south-styled singers. No classic, but pleasant listening which should sell. (Columbia 37387)

### Frank Sinatra

\$\$\$ Almost Like Being In Love  
\$\$\$ There But For You Go I

FS sings two tunes from *Brigadoon* and handily too. Not ostentatious, just good songs well sung. (Columbia 37382)

### Lauritz Melchior

\$\$\$ Easy To Love  
\$\$\$ You Are My Heart's Delight

Love is like launching a heavy tank straight at an ant hill. Melchior's helden-tonor is much too heavy for this sort of thing. Even on *You*, the song Richard Tauber has lived on for years, the magnificent Dane sounds heavy and portentous. (MGM 30014)

### Georgie Gibbs

\$\$\$ Ballin' The Jack  
\$\$\$ As Long As I'm Dreaming

Jack is the best side Georgia has made for Majestic. She takes the old tune and adds good infection. Middle section uses a voicing the boys used to have almost all the time but have dropped lately: trombones over jug-toned reeds. (Majestic 12010)

### Ginny Simms

\$\$\$ Wait Till I Get Sunshine In My Moonlight  
\$\$\$ Apple Blossom Wedding  
\$\$\$ On The Old Spanish Trail  
\$\$\$ I'm So Right Tonight

Cool and correct singing by Miss Simms on her Sonora debut. (Sonora 3044-5)

## Akron Keeps It Underground



Akron—The High street bomb shelter is another name for Akron's Musicians Club, where these members jam underground. Relaxing with their subterranean swing are trumpeter George Stratigos, formerly with Ray Kinney and Spivak, pianist Chet Lowe, clarinetist Jack Connell, drummer Kenny Baird, who leads his own crew nightly at the Wagon Wheel, and tramist Jimmy Simms, former Kentonite, whose small combo is at the Casablanca.

## Your Guess?



New York—Don't make any bright suggestions. Hy Mandell plans to return to his job as road manager and baritone sax man with the Boyd Ruchburn band as soon as the mood passes. Hy, who thinks he is relaxing by making like a spear holder in the opera, also thinks 75 shows at the Paramount might have something to do with it.

### Vic Damone

\$\$\$ Ivy  
\$\$\$ I Have But One Heart

First single for Mercury by Damone, a New York lad who has bucked a comparison to Sinatra ever since he started. His singing here is vastly improved over his Victor sides and indeed is some of the freshest of its type on wax recently. His breath control on low tones must improve and there hitches here and there that will smooth out with more experience—but he certainly is a good future bet. (Mercury 5053)



## NOVELTY

### Nick Perito with The Ellis Larkins Trio

\$\$\$ Beer Barrel Polka  
\$\$\$ Who Can I Turn To

Flatly, the accordion is a nowhere instrument—but there seem to be so many people around these days who play well. Nick Perito is the boy who plays at the Hotel Commodore (NYC) now and was raved about in the *Lucienne Boyer* review (June 18). *Polka* is a smashing demonstration of his pyro-technical ability on the instrument, even with a few abrupt phrases. Middle

chorus is split between his and Larkins' piano solo ability, while the final is way up. This side is a smashing proof of the fact that good nickel-catching novelty sides can be made with good musicianship too. Turn is the lovely Alec Wilder tune played in delicate single finger taste. It's better but not as obvious musicianship. (Keynote)

### Alvino Rey

\$\$\$ Cumana  
\$\$\$ Bloop-Bleep

First side is a samba-like affair, with Rey's guitar scored against piano and reeds. It's the best demonstration he has put on wax. Second side is some chatter about a leaking faucet and insomnia, taken at a slow jump. If it catches, leave the country. Band's playing is more relaxed than usual. Rocky Coluccio handles lyrics well and Mr. Rey sounds just like a drip! (Capitol 428)

### Frankie Carle

\$\$\$ Selections from *Rosalie* (Part I)  
\$\$\$ (Part II)  
\$\$\$ Carle Comes Calling

First record is a 12 inch Carle made for Decca some time ago, the second an album he just did for Columbia. You'll be interested to hear that the later sides are far better, lacking the flat nickelodion quality Carle sported with the Hallet and Heidt bands. He is still nothing more than a capable cocktail pianist working exactly at the level necessary to sell the greatest number to the most people. This is highly laudable dollar-wise, a grave handicap to the advance of the art of pop music. The point of compromise between making a living and turning out good music should be further along than this. (Decca 29214, Columbia C-129)

### Louis Castellucci

\$\$\$ Here Comes The Band

Marches by a west coast band leader. Now go out and listen to *Stars And Stripes Forever* by the NY Philharmonic under Toscanini and hear an 82 year-old man who loves street music out American musicians at playing their stuff. March music should swing, take off and roll. These records while far better than most, are still stiff and stilted, the sort of playing against which Miller campaigned all the time he was in the Army. (Capitol BD 52)

### Sonny Terry

\$\$\$ Whoopin' Blues  
\$\$\$ All Alone Blues

This is what Capitol exec Walter Rivers calls "piney woods music". Sonny Terry plays harmonica with guitar and drum support (Baby Dodds). *Whoopin'* is a series of vocal and harmonica echoes while *Alone* is straight blues. As folk music, it's interesting stuff. (Capitol 40003)

### Carmen Cavallaro

\$\$\$ Brasil  
\$\$\$ Carioca

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## Cain Cuts



Chicago—First sides by Jackie Cain were cut last month by Aristocrat, thereby letting the rest of the country in on what Chicago has been enjoying the last few months. Soon to join Charlie Ventura at the Hotel Sherman, Jackie waxed these with the George Davis quartet.

planosters, both for technique and ideas. Unlike many of the arpeggio clan, most of his solos are played with ease and without effort. (Decca 23847)

## Concert Music

### Macklin Marrow

*Fantasia Mexicana*  
\$\$\$ Part I  
\$\$\$ And II

This is the symphonic extract from Aaron Copland's famed *El Salon Mexico* used in the film *Fiesta*. With its Victor pressing out of print for many years, the Copland music is a classic example of use of native melodies and beats by a skilled writer to provide him with great symphonic material. Johnny Green's adaptation romanticizes the music and inserts a piano part not in the original, but doesn't cover up the wealth of ideas there. This is another proof of what American musicians and writers have to learn rhythmically from the south-of-the-boarders. Playing is good, though accents could have been more sharply observed. Note the use of strings doubling piano on the final side to sharpen up the effect of a short phrase repeated over and over. Recording needs slightly more bass presence. (MGM 30016)

### Tommy and Jimmy Dorsey with Leo Forbes Orchestra

*The Dorsey Concerto*  
\$\$\$ (Parts I and II)

This is one of the veriest meses of pottage to be dropped out

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of the wax works in a long, long while. No fault of the brothers Dorsey who by and large play well, Leo Shuken has written a "concerto that is an insult to the meaning of the word. The two sides of this twelve inch record are a collection of some of the best themes to be heard in Hollywood plus some to be heard in more legitimate climes. His voicing of JD's alto is particularly bad, especially since James has sections of upper register with a rather harsh tone. Second side sports a circusy theme with fireworks by clarinet and trombone. It sounds like a cross between Prokofiev, a horn exercise and bad blues played by a too big studio band. Somebody looked on the wrong page in Schillingere. (Victor 46-0009)

## HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

□ **CHARLIE CHRISTIAN ALBUM**—Charlie Christian, Electric Guitar; Joe Guy, Trumpet; Thelonious Monk, Piano; Nick Fenton, Bass; Ken Clark, Drums; *CHARLIE'S CHOICE* (3 parts); *STOMPIN' AT THE SAVOY* (3 parts) 3-10" records—\$4.08

□ **JAZZ AT THE PHILHARMONIC Vol. 5**—Illinois Jacquet, Tenor Sax; Jack McVea, Tenor Sax; Shorty Sherock, Trumpet; Shorty Nadine, Piano; Johnny Miller, Bass; Les Paul, Guitar; Lee Young, Drums. *ROZETTA* (2 parts); *BODY AND SOUL* (4 parts). 3-10" records \$4.05

□ **CHARLIE VENTURA SAX JAZZ ALBUM**—Stomp! At The Savoy (2 parts) Man I Love (2 parts), Charlie Boy, I Don't Know Why—3-10" records—\$4.05

□ **FRANKIE LANE SINGS—Black and Blue**, Blue Turning Gray Over You, West End Blues, Wrap Your Troubles in Dreams, On The Sunny Side Of The Street, I Can't Believe You're In Love With Me. 3-10" records—\$3.95

□ **EDDIE HEYWOOD ON THE 88 ALBUM** WITH DON BYAS—How High The Moon, Penthouse Serenade; Them There Eyes, Sarcastic Lady; Night and Day, Flamingo; On The Sunny Side Of The Street, Time On My Hands. 4-12" records—\$5.10

□ **EARL SPENCER PERCUSSIONS IN BOOGIE—E. S. Boogie (Parts 1 and 2); *Spencerian Theory* (Parts 1 and 2); *Rhapsody In Boogie* (Parts 1 and 2). 3-10" records—\$3.30**

□ **OPERA IN VOUT ALBUM**—Slim Gaillard and Bam Brown—PRESTO CON STOMP, ANDANTE RECITABLE IN MODE DE BLUES, CHOPIN RECITE WALTZ, FINALE, INTRODUZIONE PIANISSIMO. 2-10" records—\$3.15

□ **CHARLIE VENTURA AND HIS SEKTET** on Black and White, Charlie Ventura, Tenor Sax; Charlie Kennedy, Alto Sax; Red Rodney, Trumpet; Teddy Fatsol, Drums. *WHAT IS THIS THING CALLED LOVE*, *CHOPIN MINUTE WALTZ*, *I'M IN THE MOOD FOR LOVE*, *SLOW JOE*. 2-12" records—\$4.05

□ **SAXAPHONE IMPROVISATIONS BY DON BYAS**. Cynthia's In Love, They Say It's Wonderful, St. Louis Blues, September Song, I Found A New Baby, Marie, London-Donnie, Old Folks. 4-10" records—\$3.99

□ **LIONEL HAMPTON'S BOOGIE WOOGIE**. Hamp's Boogie Woogie, Tempo's Boogie, Hel Ba-Ba-Re-Bo, Hamp's Walkin' Boogie, Flying Home, Beulah's Boogie, Two Finger Boogie, Ridin' On The L & N. 4-10" records—\$3.95

□ **ILLINOIS JACQUET ALBUM**—Jacquet In The Box, Jacquet and Coat, Illinois Goes To Chicago, Jacquet and No Vest. 2-10" records—\$2.49

□ **A SYMPOSIUM OF SWING ALBUM**—Bunny Berigan, I CAN'T GET STARTED, THE PRISONERS' SONG; Benny Goodman, SING SING SING (2 sides); *Fast Walker*, *HONEYSUCKLE ROSE*, *BLUE TURNING GREY OVER YOU*; Tommy Dorsey, *BEALE STREET BLUES*, *STOP LOOK AND LISTEN*. 4-12" records—\$4.06

□ **BESSIE SMITH with Louis Armstrong and Fletcher Henderson**. *COLD IN HAND BLUES*, *YOU'VE BEEN A GOOD OLE WAGON*, *YOUNG WOMAN'S BLUES*, *CAKE WALKING BABIES*, *BABY DOLL*, *LOST YOUR HEAD BLUES*, *EMPTY BED BLUES* (Part 1 and 2). 4-10" records—\$3.57

□ **KID ORY AND HIS CREOLE JAZZ BAND**—Buckin' Got A Hole In It, Tiger Rag; Oh, Le Ban, Jambou, De Battle of Jericho, Creole, So So, Bill Bailey, Won't You Please Come Home; The World's Jazz Crazy, Lawdy So Am I; Farewell to Storyville. 4-10" records—\$3.57

□ **LOUIS ARMSTRONG'S ORIGINAL POLYDOR PARIS, 1934—Sunny Side Of The Street, *Song Of The Vipers*, *Tiger Rag*, *St. Louis Blues*, *Will You, Won't You Be My Babe*. 3-10" records—\$4.08**

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## Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; FB—Frederick Bros. Music Shop, RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. O'Leary, 8848 Sunset Blvd., L.A. 46; SZA—Stanford Zucker Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

**A**  
Agnew, Charlie (Showland) Dallas, nc  
Anderson, Cat (On Tour) h  
Anthony, Ray (Centennial Terrace) Syl-  
vania, Ohio, Opng. 7/25, b  
Armstrong, Van (Bungalow) Searle, Ore., b  
Armstrong, Louis (Apollo) NYC, 7/4-10, t  
Arnez, Des (Palace) Akron, 7/10-13, t  
(Palace) Youngstown, 7/14-16, t; (Clie-  
cle) Indianapolis, 7/17-22, t  
Arnold, Arnie (Statter) Cleveland, h  
Astor, Bob (Idora) Youngstown, 7/12-25, b  
Austin, Cy (Embassy) Leeds, N. Y., nc

**B**  
Bardo, Bill (Utah) Salt Lake City, h  
Barnet, Charlie (Edgewater) San Fran-  
cisco, Clang. 7/14, b  
Barrow, Blue (Surf) Va. Beach, Va., 7/4-  
10, nc  
Bass, Count (Paradise) Atlantic City,  
Clang. 8/7, nc  
Benedict, Gardner (Netherland Plaza) Cin-  
cinnati, h  
Benke, Tex (Convention Hall) Asbury  
Park, N. J., 7/3-6, b  
Bert, J. (Tennis Club) Spring Lake,  
N. J., Opng. 7/4, cc  
Bicknell, Max (Bengal) Tulsa, Okla., nc  
Bird, Charley (The Spot) Cadillac, Mich., b  
Bishop, Billy (Melody Mill) Riverside, Ill.,  
Clang. 7/6, b; (Dutch Mill) Delavan,  
Wis., 7/11-14, nc  
Bliss, Bobby (Green Spot) Victorville, Cal.,  
nc  
Bobick, Baron (Legion) Perth Amboy, N.J.,  
nc; (Boulevard) NYC, Clang. 7/13, h  
Borr, Mische (Waldorf Astoria) NYC, h  
Borsh, Russ (Casino Moderne) Chicago, b  
Bothwell, Johnny (Danceland) Sylvan  
Beach, N. Y., 7/4-6; (Crystal) Buckeye  
Lake, Ohio, 7/11-17, b  
Bradshaw, Tiny (On Tour) MG  
Brandon, Henry (Stevens) Chicago, h  
Brandwynne, Nat (Fairmont) San Fran-  
cisco, Clang. 7/21, h  
Britton, Milt (Diana) Union, N. J., nc  
Brooks, Randy (Ariana) Pittsburgh, Clang.  
7/6, nc; (Steel Pier) Atlantic City, 7/7-  
13, b  
Brown, Les (Elitch's) Denver, Clang. 7/3, nc  
Bussie, Henry (Edgewater) Chicago, Clang.  
7/21, h  
Butterfield, Billy (Crystal) Buckeye Lake,  
Ohio, 7/4-10, b; (Rendezvous) Dowagiac,  
Mich., 7/12-18, b  
Byrne, Verne (Glen Island) New Rochelle,  
N. Y., 7/23-25, b  
Byrne, Bobby (Commodore) NYC, Clang.  
7/2, h; (Glen Island) New Rochelle,  
N. Y., 7/23-25, b

**C**  
Calloway, Cab (Clro's) Hwd., 7/2-10, nc  
Carle, Frankie (Palladium) Hwd., Opng.  
7/22, b  
Caruso, Carmen (Eastwood Gardens) De-  
troit, 7/11-17, b  
Cherches, Paul (Skylark) Jefferson City,  
Mo., nc  
Chick, Bob (Rendezvous) Dowagiac,  
Mich., 7/2-8, b  
Claridge, Gay (Martini) Chicago, nc  
Clark, Ted (Bradford) Frederick, Md., b  
Clarke, Buddy (Mt. Royal) Montreal, h  
Clute, Freddy (Sherman's) Caroga Lake,  
N. Y., b  
Coleman, Emil (Mocambo) Hwd., 7/1-28, nc  
Cool, Harry (Chase) St. Louis, Clang. 7/21,  
h  
Cooper, Bill (Emex) NYC, h  
Courtney, Del (Prom) St. Paul, 7/2-6, b  
(Peony) Omaha, 7/8-13, b; (Claridge)  
Memphis, 7/12-24, h  
Craig, Allan (On Tour) MCA  
Crawell, Chauncey (Como) Buffalo,  
N. Y., nc  
Cummins, Bernie (Pappy's Showland) Dal-  
las, nc  
Cunningham, Lou (Troutbrook) Bedford,  
Me., b

**D**  
Davidson, Cee (Rio Cabana) Chicago, nc  
Defeo, Sal (Fine Point) Newburgh, N.Y., b  
Dennis, Pat (Nick's) Delair, N. J., nc  
Dilline, Dick (Baker) Dallas, Opng. 7/9, h  
Dingford, Danny (Bali) NYC, nc  
Di Fardo, Tony (Washington-Yorke)  
Shreveport, La., h  
Donahue, Sam (Crystal) Buckeye Lake,  
Ohio, 7/18-24, b  
Dorsey, Jimmy (Steel Pier) Atlantic City,  
Clang. 7/6, b; (Convention Hall) Asbury  
Park, N. J., 7/8-15, b  
Dorsey, Tommy (Casino Gardens) Ocean  
Park, Cal., b  
Duffy, George (Statler) Washington, h  
Dunham, Sonny (Chateau) Nantasket,  
Mass., Clang. 7/5, b; (Centennial Ter-  
race) Sylvania, Ohio, 7/11-17, b

**E**  
Eberle, Ray (Chateau) Nantasket, Mass.,  
7/17-18, b; (Oide Tavern) Brookfield,  
Mass., 7/14-27, b  
Eckstine, Billy (Bengal) Washington,  
Clang. 7/10, nc  
Ellington, Duke (Lakeside Park) Denver,  
Clang. 7/10, b; (Rainbow) Denver, 7/12-  
19, b  
Ellyn, Jimmy (Jung) New Orleans, h  
Ennis, Skinnay (Monte Carlo) Reynosa,  
Mex., nc  
Erwin, Gene (Chin's) Cleveland, r

**F**  
Faust, Mearl (Jinda Park) Toledo, Ohio, b  
Fields, Ernie (On Tour) GAC  
Fields, Herbie (Sky Club) Chicago, nc  
Fins, Jack (Palmer House) Chicago, Clang.  
7/9, h  
Flo, Rito, Ted (Imig Manor) San Diego,  
Clang. 7/28, b  
Fitzpatrick, Eddie (On Tour) MCA  
Fletcher, Bill (Avodon) L. A., b  
Flindt, Emil (Paradise) Chicago, b  
Foster, Chuck (Oide Tavern) Brookfield,  
Mass., 7/17-18, nc; (Cavaller) Va. Beach,  
Va., 7/17-30, h

**G**  
Garber, Jan (Jr. C. of C. Lapier, Mich.,  
Clang. 7/10  
Gillespie, Dixie (Howard) Washington,  
Clang. 7/3, t  
Gomes (Embassy) Philadelphia, Clang. 7/9  
nc  
Gould, Chuck (Florentine Gardens) Hwd., nc  
Gray, Glen (Edgewater) San Francisco,  
7/15-20, b

**H**  
Hampton, Lionel (On Tour) ABC  
Harveston, Frank (Country) Augusta, Ga.,  
cc

Deadline for band listings for the July  
30 issue is July 14. Send opening and  
closing dates and name and location of  
the job. Singles cannot be listed.

**Hawkins, Er-kine (On Tour) MG**  
Hayes, Carlton (Bul June) Galveston, nc  
Hecksher, Ernie (Mara Hopkins) San  
Francisco, Clang. 7/21, h  
Heim, Karl (Colonial Court) N. Conway,  
N. H., nc  
Henry, Glenn (Rio Nido) Guerneville, Cal.,  
Clang. 7/8, h  
Herbert, Ted (Casino) Hampton Beach,  
N. H., nc  
Hines, Earl (El Grotto) Chicago, nc  
Hogan, Al (Rendezvous) Grand Isle, La.,  
nc  
Hudson, Dean (Peabody) Memphis, 7/8-28, h  
Hudson, George (Regal) Chicago, 7/4-10, t  
Humber, Wilson (Iroquois) Louisville, Ky.,  
7/4-17, b

**I**  
International Sweethearts (On Tour) ABC  
Jacquet, Illinois (Bali) Washington, Clang.  
7/8, nc; (Graham) Newark, 7/4-6, b  
James, Eddie (Green Shingle) Chicago, nc  
James, Harry (Clic) Philadelphia, 7/3-5, nc  
Jarrett, Art (Hill Crest) Va. Beach, Va.,  
Clang. 7/9, h  
Johnson, Bob (Barn) Redondo, Cal., b  
Johnson, Buddy (On Tour) MG  
Jones, Don (Oriental) Mamaroneck, N.Y., nc  
Jones, Suika (On Tour) GAC  
Joy, Jimmy (On Tour) MCA  
Jurgens, Dick (Aragon) Chicago, Clang.  
7/27, b

**K**  
Karr, Wayne (Bledsoe's) Lake James, An-  
gola, Ind., b  
Kassel, Art (Elitch's) Denver, 7/4-17, b  
Kaye, Don (St. Anthony) San Antonio, h  
Kaye, Sammy (Astor) NYC, Clang. 8/9, h  
Kelly, Claude (Jimmie's) Miami, Fla., nc  
King, Henry (Casino) Walled Lake, Mich.,  
7/4-10, nc  
Kirby, John (Forest Park) St. Louis,  
Clang. 7/14, h  
Kirk, Andy (On Tour) ABC  
Kisley, Stephen (Carlton) Washington, h  
Knapp, Johnny (DiPrima) Highland,  
N. Y., h  
Kranzyk, Jack (Rose Room) Rome, Ga., r  
Krupa, Gene (Palladium) Hwd., b

**L**  
La Brie, Lloyd (On Tour) GAC  
Lamb, Drexel (Flamingo) Jackson, Mich.,  
nc  
Lange, Bill (Berna) Cleveland, h  
Lange, Bill (Nineteenth Hole) Sylvania,  
Ohio, nc  
La Salle, Dick (Beverly) New Orleans, cc  
Lawrence, Phil (Cedar Point) Sandusky,  
Ohio, 7/4-10, b  
Lawrence, Tilden (Pleasure Club) Lake  
Charles, La., b  
Leucova Cuban Boys (On Tour) GAC  
Levant, Phil (Pe only) Omaha, 7/15-20, b  
Lombardo, Guy (Surf) Va. Beach, Va.,  
Clang. 7/8, nc; (Waldorf-Astoria) NYC,  
7/8-12, h  
Lombardo, Victor (New Yorker) NYC,  
Clang. 7/28, h  
Long, Johnny (Steel Pier) Atlantic City,  
7/13-19, b  
Lopes, Vincent (Taft) NYC, h  
Lowe, Sherman (Avalon) Amarillo, Tex.,  
Clang. 7/14, nc  
Luneford, Jimmie (On Tour) MG

**M**  
Martin, Freddy (Albee) Cincinnati, 7/3-9,  
t; (Palace) Cleveland, 7/10-16, t  
Martin, Johnny (Del Mar) Santa Monica,  
Cal., h  
Masters, Frankie (On Tour) MCA  
Maxfield, Lee (SS Potomac) Washington  
McCarthy, Fran (Globin's Chaleit) Lake  
Tahoe, Calif., b  
McGrane, Don (On Tour) MCA  
McIntyre, Hal (Worth) Ft. Worth, Tex.,  
7/3-6, t; (Naval Air Station) Corpus  
Christi, 7/8-11, b  
McKinley, Ray (On Tour) GAC  
Michals, Johnny (The Barn) Kingston,  
N. Y., b  
Miller, Bob (El Rancho Veras) Las Vegas, h  
Mills, Lucky (On Tour) MG  
Molina, Carlos (Frolics) Miami, Fla.,  
Clang. 7/8, b  
Mooney, Art (On Tour) MG  
Moreno, Buddy (Peabody) Memphis, Clang.  
7/10, h  
Morgan, Russ (Biltmore) L. A., h  
Musso, Vido (Sherman) Chicago, h

**N**  
Nagel, Freddy (Peony) Omaha, Clang. 7/6,  
b; (Palmer House) Chicago, Opng. 7/10, h  
Nelson, Cole (Rice) Houston, h  
Noble, Leighton (Casino Avalon) Catalina  
Island, Cal., Clang. 7/31, nc

**O**  
Oliver, Sy (Apollo) NYC, Clang. 7/4, t  
Olson, George (Trionco) Chi., Clang. 7/6, b  
Osborn, Ed (Riverview) Sioux City, Iowa, b  
Owens, Harry (St. Francis) San Francisco,  
h

**P**  
Palmer, Jimmy (On Tour) GAC  
Pandy, Tony (Vasquez) Middletown, Conn.,  
nc  
Pastor, Tony (Lakeside Park) Denver,  
7/11-24, b  
Paxton, George (Capitol) NYC, t  
Peb, Emile (Mound) Cleveland, nc  
Phillips, Teddy (Lake Lawn) Delavan,  
Wis., Clang. 7/6, nc  
Pieper, Leo (Pla-Mor) Kansas City, Clang.  
7/4, b  
Pond, Ray (On Tour) FB  
Postel, Al (Hi Ho) NYC, nc  
Prima, Louis (Palace) Columbus, Ohio,  
Clang. 7/2, t; (Palace) Cleveland, 7/3-  
9, t  
Purviance, Don (Cotner Terrace) Lincoln,  
Neb., r

**R**  
Raeburn, Boyd (Cavaller) Va. Beach, Va.,  
7/10-16, h; (Capitol) Washington, 7/17-  
23, t  
Ramos, Ramon (Blackstone) Chicago, h  
Reid, Don (Dutch Mill) Delavan, Wis.,  
Clang. 7/10, nc  
Reg, Alvino (Edgewater) San Francisco,  
7/1-13, b

**R**  
Reyes, Chuy (Mocambo) Hwd., nc  
Rich, Buddy (Old Orchard Beach) Maine,  
7/8-12, b  
Richards, George (Commodore Perry) To-  
ledo, Ohio, h  
Richards, Hal (Plantation) Dallas, nc  
Robbins, Ray (Peabody) Memphis, Clang.  
7/7, h  
Roovers, Ted (St. Landry) Opelousas, La.,  
nc  
Ruhl, Warney (Riviera) Lake Geneva,  
Wis., nc  
Russell, Luis, (On Tour) ABC  
Ryan, Tommy (Duhonnet) Newark, Clang.  
7/6, nc

**S**  
Sands, Carl (Baker) Dallas, Clang. 7/8, h  
Saunders, Red (De Lisa) Chicago, nc  
Savitt, Jan (Palace) San Francisco, Clang.  
7/30, h  
Schaffer, Freddie (On Tour) MCA  
Scott, Raymond (Cal-Neva) Lake Tahoe,  
Nev., Clang. 7/13, h  
Short, Curtis (U.S.O.) San Antonio, Tex., b  
Snyder, Bill (Blackstone) Chicago, h  
Spivak, Charlie (Eastwood Park) Detroit,  
Clang. 7/8, b; (Surf) Va. Beach, Va.,  
7/25-31, h  
Stalcup, Jack (Roof Garden) Arnolds  
Park, Iowa, Opng. 7/8, nc  
Sterbens, Stan (Ideal Beach) Monticello,  
Ind., h  
Still, Jack (Pleasure Beach) Bridgeport,  
Conn., b  
Stone, Eddie (Belmont Plaza) NYC, h  
Stone, Ray (State Line) Webster, Mass., nc  
Stons, Bill (Charles) Baltimore, Md., nc  
Strand, Manny (Earl Carroll's) Hwd., nc  
Strong, Benny (Schroeder) Milwaukee, 7/8-  
27, h  
Strong, Bob (Hilleret) Va. Beach, Va.,  
7/10-30, h  
Strasek, Frank (Alpine Village) Cleve-  
land, 7/10, h  
Stuart, Nick (Trionco) Seattle, Clang.  
7/15, b  
Sudy, Joseph (Cavaller) Va. Beach, Va.,  
Clang. 7/10, nc

**T**  
Thornhill, Claude (Eastwood Park) De-  
troit, Clang. 7/10, b  
Towne, George (Pallades) Fort Lee, N. J.,  
7/8-11, b  
Tucker, Orrin (Peony) Omaha, 7/8-13, b  
Tucker, Tommy (Ansley) Atlanta, Ga.,  
Clang. 7/7, h; (Surf) Va. Beach, Va.,  
7/11-17, h  
Turner, Bill (Latin Quarter) Newport, Ky.,  
nc

**V**  
Van, Garwood (Flamingo) Las Vegas,  
Clang. 8/13, h

**W**  
Wald, Jerry (Roosevelt) New Orleans,  
Clang. 7/15, h  
Wasnon, Hal (Robert Driscoll) Corpus  
Christi, Tex., h  
Weasne, Phil (Syracuse) Syracuse, N. Y., h  
Weeks, Anson (Jantzen's) Portland, Ore.,  
7/8-21, b  
Weens, Ted (Convention Hall) Asbury  
Park, 7/2, b; (Surf) Va. Beach, Va.,  
7/11-17, h  
Welch, Bernie (Navy Club) Lima, Ohio,  
Clang. 7/26, nc  
Weik, Lawrence (Roosevelt) NYC, Clang.  
7/5, h; (Trionco) Chicago, 7/8-3/10, b  
Widmer, Bus (Lakeview) Manitow Beach,  
Devil's Lake, Mich., b  
Williams, Cootie (Savoy) NYC, Clang. 7/4,  
b  
Williams, Griff (Waldorf-Astoria) NYC,  
Clang. 7/6, h  
Williams, Lee (Pin-Mor) Kansas City, 7/7-  
20, b  
Winslow, George (Tern) Austin, Minn.,  
7/8-5; (Melody Mill) Opng. 7/9, Chl., b  
Werner, Dick (Belvedere) Shreveport, La.,  
nc  
Worth, Whitey (Post Lodge) Larchmont,  
N. Y., nc  
Wright, Charlie (Victoria) NYC, h

**Y**  
Yaw, Ralph (Elmo) Billings, Mont., nc  
Vines, Henry (Sokol) Newark, N. J.,  
nc

**Z**  
Zito, Jimmy (Natatorium) Spokane, Wash.,  
7/1-28, b

## Combos

**A**  
Ace, Charles (Ole's) Berlin, N. J., Clang.  
7/5, nc  
Allen, Red (El Sino) Detroit, 7/3-16, nc  
Amicangelo Quintet, Ray (Riverside) Iron  
Mountain, Mich., nc

**B**  
Bishop, Al (Silver Leaf) Napa, Cal., nc  
Black-Smith Trio (Warwick) NYC, Clang.  
7/27, h  
Bliss, Nicky (Ye Ole Celler) Chicago, nc  
Bond Quintet, Johnny (Stop 33) Hamp-  
stead, L. I., N. Y., Clang. 7/10, nc  
Brandt Quartet, Mel (Continental) Chi-  
cago, h  
Browne, Abbey (Charley Foy's) North  
Bryson Trio, Loyd (Shamrock) W. Yellow-  
stone, Mont., nc  
Buckwalter Trio, Junior (Nardi's) Whit-  
ing, Ind., nc  
Burke, Ceale (Casbah) L.A., nc

**C**  
Caplan, Sam (Three Deuces) NYC, nc  
Carter, Benny (Billy Berg's) Hwd., nc  
Casato Trio, Sam (Pelican) Chicago, nc  
Casella, Danny (Capitol) Chicago, cl  
Cattlet, Sidney (Famous Door) NYC, nc  
Charlotte's (Howard) Washington, Clang.  
7/3, t  
Claire Trio, Jean (Hialeah) Atlantic City,  
Clang. 7/26, nc  
Clayton, Buck (Cafe Society Downtown)  
Condon, Eddie (Condon's) NYC, nc  
Coty, Red (Crown Propeller Lounge) Chi-  
cago, nc  
Cresch, John (Brass Rail) Pasadena, nc

**D**  
Dardanelle Trio (Hickory House) NYC, nc  
Davis, Charlie (Bal Tabarin) L.A., nc  
Davis Quartet, George (Bee Hive) Chl., cl  
Dee Trio, Johnny (Green Palms) Barry-  
ville, N. Y., nc  
DeLuge, Milton (Slapsy Maxie's) L.A., nc  
Di-On, George (Grove) Chicago, cl  
Downs, Jimmy (Onondaga) Syracuse,  
N.Y., h  
Duroso, Michael (Cocapabana) NYC, nc  
D'Varga (Morocco) Hwd., nc

**E**  
Evans, Jack (Shelter Haven) Stone Harbor,  
N.J., h

**F**  
Ferguson, Danny (Pick-Ohio) Youngstown,  
h  
Fisher, Freddie (Madhouse) Hwd., nc

**G**  
Gallard, Slim (Swanee) Hwd., nc  
Gardner, Poison (Susie-Q) Hwd., nc  
Gerlach, Eddie (Log Cabin) Houston, nc  
Gets, Eddie (Tailapa) Chicago, nc  
Glaser, Billy (Blit & Bridle) Morton Grove,  
Ill., cc  
Gonzales, Amador (Arrowhead Springs)  
San Bernardino, Calif., h  
Gonzales, Leon (Town Casino) Chicago, cl  
Greene, Milton (Evans) Lock Cheldreake,  
N. Y., 7/1-9/1, h  
Guy, Johnny (Park) Hempstead, L.I.,  
N.Y., nc

**H**  
Hale Quartet, Danny (Cuban Room)  
Kansas City, nc  
Harris Quartet, Bill (Three Deuces) NYC,  
nc  
Hayes, Edgar (Somerset) Riverside, Cal., nc  
Heywood, Eddie (Continental) Milwaukee,  
Opng. 7/14, nc  
Hi Hatters Trio (Guffy's) Bowling Green,  
Ky., nc  
Hodes, Art (Camp Unity) Warwick, N.Y.  
Hoffman Four, Ray (Lariat) W. Yellow-  
stone, Mont., nc  
Hudson, Hugh (Club Stanley) Hwd., nc  
Hummel, Bill (Silver Slipper) Eunice, La.,  
nc  
Hunt, Pee Wee (Palladium) Hwd., b

**J**  
Jackson Trio, Eugene (Tom's) L.A., nc  
Johnson, Harry (Jack's Bookie) L.A., nc  
Jordan, Connie (Toddle House) L.A., nc  
Jordan, Louis (Regal) Chicago, 7/4-10, t  
7/20, b

**K**  
Komaek, Jimmie (Famous Door) NYC, nc  
Koverman, Harry (The Ring) Dayton,  
Ohio, nc

**L**  
Larkin Trio, Ellis (Blue Angel) NYC, nc  
Lee, Joe (Stardust) Cleveland, Miss, nc

**M**  
Malneck, Matty (Slapsy Maxie's) L.A., nc  
Manone, Winzy (Billy Berg's) Hwd., nc  
Mark, Sonny (Streamline) Galveston, nc  
Marvin Trio, George (Village Inn) Colorado  
Springs, Col., r  
Math, Lou (Santa Rita) Tucson, Ariz.,  
Clang. 7/7, h  
Mayo Trio, Penney (Brookton) Marquette,  
Mich., b  
McNeill, Wally (Conner) Joplin, Mo., h  
McPartland, Jimmy (Brass Rail) Chicago, cl  
Mel-O-Aires (Clover) Peoria, Ill., Clang.  
7/20, cl  
Mezrow, Mezz (Jimmy Ryan's) NYC, nc  
Mills Bros. (Oraniti's) Somers Point, N. J.,  
7/3-18, nc  
Milton, Roy (Club Cobra) L.A., nc  
Milton, Blenders (Downbeat) L.A., nc  
Moonlighters Quartet (Sherman) Chicago, h  
Mooney Quartet, Joe (Sherman) Chicago, h  
Moore's Three Blazers, Johnny (Sporter's)  
Detroit, 7/10-23, nc  
Moran, Loumel (Bengali) Washington,  
Clang. 7/10, nc  
Music Makers (Chelsea) Atlantic City, h

**N**  
Naturals (Scari's) Avalon, Cal., nc  
Nelson, Bobby (Roseland) Houston, b  
Newell, Roy (Normandy) Salisbury Beach,  
Mass., h

**O**  
O'Brien, Hack (Chi Chi) Riverside, Cal.,  
nc  
Ohi, Jimmie (Broadway) Bay City, Mich., nc  
Oldham, Johnnie (Sho-Bar) Evansville,  
Ind., nc  
Opitz, Bob (President) Kansas City, h

**P**  
Pederson, Tommy (Palladium) Hwd., nc  
Porter, Jake (Cobra) L.A., nc  
Powell, Mouise (Enduro) Brooklyn, N. Y.,  
nc

**Q**  
Quinn Quintet, Art (Holiday Inn) Joplin,  
Mo., nc

**R**  
Reese Quartet, Billy (Crown Room) Salt  
Lake City, nc  
Riley, Mike (Swing Club) Hwd., nc  
Robie, Chet (Calro) Chl., cl  
Rose Quartet, Murray (El Rancho) Otta-  
ville, Pa., cl  
Roth Trio, Don (Plantation) Kana. City, nc  
Russell, Quintet, Calvin (Club 47) Hunting-  
ton, L. I., N. Y., Clang. 7/31, nc

**S**  
Samuels Trio, Billy (Argyle) Chicago, cl  
Savage, Johnny (Martin's) York Pa., nc  
Shaffer, Duke (Angelino's) Santa Monica,  
Cal., nc  
Smith, Floyd (DuSable) Chicago, cl  
Smith, Geechie (Crickit Club) L.A., nc  
Smith, Stuff (Melody) Springfield, Ohio,  
Clang. 7/19, nc  
Smith, Tony (Ada's) Chicago, cl  
Snyder Trio, Terry (Piccadilly) NYC, h  
South, Eddie (Kilbourne) Milwaukee, h  
Spanier, Muggar (Nick's) NYC, nc  
Stewart Trio, Slam (Toddle House) L.A.,  
7/1-28, nc  
Stone, Butch (Red Feather) L.A., nc  
Sutton Sextet, Kenny (Caparelli's) South  
Bend, Ind., nc  
Sun Settlers (Stockmen's) Elko, Nev., h

**T**  
Three Brothers (Holiday Inn) Flushing,  
L.I., N. Y., nc  
Three Counts (Downatta) Downey, Idaho,  
cl  
Three Flames (Village Vanguard) NYC, nc  
Three Jays (Illiana) Whiting, Ind., h  
Three Notes (1902 Club) Oakland, Cal., nc  
Three Sons (Piccadilly Circus Bar) NYC, h  
Townsmen Trio (Last Frontier) Fontello,  
Idaho, nc  
Tune Smiths (Rancho) Fresno, Cal., Clang.  
7/10, h  
Twilighters Trio (Montale) Greenwood  
Lake, N.Y., h

**V**  
Valendi Trio, Vincent (Ambassador) Wash-  
ington, h  
Ventura, Charlie (Continental) Milwaukee,  
Clang. 7/18, nc  
Vers, Joe (Glass Hat) Chicago, h  
Voye, Tat (Hollywood) Chicago, cl

**W**  
Wallace Trio, Cedric (Ruban Bleu) NYC, nc  
Warren, Earl (Famous Door) NYC, nc  
Watson, Dink (Club 67) Muncie,  
Ind., nc  
White, Johnny (Rounders) Hwd., nc  
White Trio, Charlie (Hollywood) Rock  
Island, Ill., nc  
Wright, Charlie (Victoria) NYC, h

## Tyree Returns



New York—Tyree Glenn poses in front of some posters used in Sweden. The former Cab Calloway vibes and trombone star joined Duke Ellington on his recent return to this country. Glenn was with the Don Redman unit in Europe.

## Ravell Summer Job

New York—Mike Ravell, vocal-ist, was slated to take a six-piece combo into Al-Bur-Man's club, Schroom Lake, an Adirondacks, N. Y., summer resort.

Ravell, who also plays piano, will double with his wife, Bonnie Boyd, on vocals.

## Kaye To Astor

New York—Sammy Kaye followed Carmen Cavallaro June 16 on the Hotel Astor Roof. Stint calls for four weeks.

Yaged, Sol (The Place) NYC, nc  
Young, Lester (On Tour) MG

Zarnow, Ralph (Pastime) Des Moines, nc

## Singles

Allen, Melba (Townpath) Menands, N. Y.,  
Clang. 7/9, nc  
Babbitt, Harry (Capitol) Washington,  
7/10-14, h  
Bailly, Pearl (Apollo) NYC, Clang. 7/3,  
t; (Howard) Washington, 7/11-24, t  
Bentley, Gladys (Jade) Hwd., nc

Cain, Jackie (Bee Hive) Chicago, cl  
Calvin, Rosemary (Stop 33) Hempstead,  
L. I., N. Y., Clang. 7/10, nc  
Christy, June (Sherman) Chicago, h  
Churchill, Savannah (Apollo) NYC, Clang.  
7/9, t  
Como, Perry (Paramount) NYC, Clang.  
7/8, t  
Crum, Robert (Capitol) Chicago, cl

Davis, Martha (Circus Room) Palm Springs,  
Cal.  
Diamond, Johnny (Norman) Toronto, 7/4-  
17, nc  
Fitzgerald, Ella (Surf Club) Wildwood,  
N. J., Clang. 7/23, nc  
Forrest, Helen (Steel Pier) Atlanta City,  
Clang. 7/8, b

Gaines, Muriel (Ruban Bleu) NYC, nc  
Garner, Errol (The Hais) L.A., cl  
Gayle, Rosalie (Sky Club) Chicago, nc  
George, Betty (Cocapabana) NYC, nc  
Green, Mital (Cocapabana) NYC, Clang.  
7/9, nc  
Gross, Walter (Little Club) NYC, nc

Haymes, Dick (Steel Pier) Atlantic City,  
Clang. 7/8, b  
Herman, Woody (Hour of Charm) NBC,  
Hwd.

Jackson, Cliff (Safe Society Downtown)  
NYC, nc  
LaRue, Jack (Billy Berg's) Hwd., nc  
Laine, Frankie (Morocco) Hollywood, nc  
Lee, Peggy (Hour of Charm) NBC, Hwd.

Pattiford, Selika (Florentine Gardens)  
Hwd., nc  
Premice, Josephine (Blue Angel) NYC, nc  
Randall, Christine (Tin Pan Alley) Chl., cl  
Rocco, Maurice (Last Frontier) Las Vegas,  
h  
Rodgers, Gene (Lido) Palm Springs, Cal.,  
nc

Syms, Sylvia (Little Casino) NYC, nc  
Sm'th, Willie (The Lion's Casa Bianca)  
Newark, nc  
Stafford, Jo (Chicago) Chicago, 7/11-34, t  
Stern, Harold (Brighton) Brighton Beach,  
N. Y., Clang. 7/8, b  
Sullivan, Joe (Condon's) NYC, nc  
Sullivan, Maxine (Village Vanguard) NYC,  
nc

Torme, Mel (Cocapabana) NYC, nc  
Vaughan, Sarah (Regal) Chicago, 7/4-10,  
t; (Bocage) Hwd., Opng. 7/18, nc  
Williams, Mary Lou (Cafe Society Down-  
town) NYC, nc  
Wilson, Toy (18 Club) NYC, nc





(Shoot all hot record company and publishing firm news and stuff directly to the Trade Tattle column, Down Beat, 2415 RKO Building, New York.)

## RECORDS

Musicraft, Victor and Columbia each have or are planning to produce Ellington albums. . . . Vi and Jerry Wagner, of the Graemere Hotel Glass House, Chicago, have signed with Bullet records. . . . Anthony Dillon appointed sales manager of Continental replacing Emery Rosza, now in charge of export and manufacturing. . . . Illinois Jacquet and Shorty Nadine (King Cole) are top featured on the new Jazz At The Philharmonic album published by Disc.

Lucky Millinder pacted a long term with Decca. . . . Evelyn Tyner, Washington attraction, making plans for an album with MGM. . . . The Skylarks were on that last big Crosby date. . . . Ellington sliced 10 sides for World Broadcasting, June 9. Tunes included Beale Street, Memphis and St. Louis Blues, How High The Moon and Who Struck John? . . . Victor's kiddies will be made of non-breakable stock.

Perry Como has both a Decca and a Victor disc of *I Wonder Who's Kissing Her Now*. Former was made when he was with Ted Weems. . . . The Record Changer, collector's magazine, undergoing changes. . . . Harry Suber, former treasurer of Local 802, chosen by Petrillo to head union multi-million dollar fund. . . . Ted Husing has made transcriptions plugging Majestic records. Will be used for a spot campaign.

Warren Covington, former team with Krupa, made his first disc as a singing single for Signature, June 18. Ray Bloch's *ork* supported. . . . Sarah Vaughan revived *I'm Through With Love* for Musicraft. . . . Whimsy Ltd. has waxed four platters by vocalist Johnny Clark: Yuletide, I Know My Limitation, How Strange and No Comment. Phil Carreon's *ork* has made two sides for the same label.

Ram Ramirez trio did four platters for Super Disc June 18 with Mundell Lowe, guitar; Billy Taylor, bass, and Ramirez, piano: *Should I, Mad About You, I Refuse To Sing The Blues and With Every Breath I Take*. Vocalist was Ronnie Deauville.

## PUBLISHING

Danny Perri, guitarist now in radio in New York, recently has had his song, *Up 'N Atom*, pubbed by Regent. Tune has been recorded by Eric Siday for Victor. . . . Mills is hyping a new item, *Astoria*. Ted (Till The End Of Time) Mossman did the lyrics to Leroy Anderson's symphonic work, *Serenata*, that had been directed by Arthur Fiedler for the Boston Pops.

Jerry Johnson recently joined the Peer's stable of pubberies after dropping from Bourne. . . . Nick Bolin has been named winner of the one-gee Gershwin memorial award. His composition, *California Skies*, was picked by judges Leopold Stokowski, Arthur Rodzinski, Deems Taylor, Robert Russell Bennett, Ferde Grofe, Ronald Eyer and Paul Whiteman. Whiteman will conduct the Gershwin memorial concert this month in the Hollywood bowl.

The New York song pluggers have formed a 25-man committee to handle details for their annual golf tourney. . . . Bill Sexton is back in Hollywood after a tour of the northwest for Burke-Van Heusen. . . . Eddie MacHarg likewise for the Big-3. . . . Southern no longer has Al Stewart plugging for them on the coast.

## STUFF

Gene Sedric opened Small's Paradise June 23 after two weeks at the Savoy in Boston. . . . Madeline Marshall, secretary to Juggy Gayles and Jack Gale of Fortune music, made her air debut on

## Anita Takes The Piano Pose



Hollywood—That cheesecake isn't necessary for Anita O'Day's success as a singer, but we don't mind. Anita is rehearsing with the Johnny White quartet for their opening at the Rounders Club. Rollo Garberg is on bass, Guy Scalise, plays guitar, Johnny—who usually plays vibes—is at the piano, and John Smith is the clarinetist.

Veterans' Jamboree June 13, WNYC. . . . Kirby Walker bowed into the Flying Tigers June 9. . . . Cat Anderson will take to the road soon as his "book" is finished.

Dizzy Gillespie and Sarah Vaughan played the Apollo week beginning June 20. . . . Wally Griffin, Club Bagatelle, has signed with the Morison Norell agency. . . . Alfred Alcaro's Town Hall concert, June 8, included Harry Volpe, Alan Feuer and Joe Novotny.

Beginning June 16, Roger Stearns 1-2-3 Club remains closed on weekends. . . . The Page Cavanaugh Trio is set for the Jack Paar show, three ABC sustainers, Victor records, the Santa Monica Ambassador hotel plus four picture roles! . . . Pelham Heath Inn inaugurates a continuous dancing policy July 3 when Senor Velas joins the Bill McCune band at the club. . . . Savannah Churchill has been at the Bengasi in Wash-

ington.

Bob Arthur replaced Leonard Smith as Rudi Blesh flack for his This Is Jazz show. . . . Lil Green is at the Blue Angel. . . . Perry Como, The Satisfiers and Lloyd Shaffer renewed for the Chesterfield Supper club, starting Sept. 8. . . . Steve Gibson's Red Caps, vocal-instrumental group, will headline at the Martinique, Wildwood, N.J.

## Ready-Made Scrap Books For The Fans

New York—"Prepared" scrap books are the latest gimmicks to be aimed at young music fans. The books, idea of two Cincinnati men, Ed Edmiston and Thurston Moore, will have pages filled with vital statistics about a given music personality, with blank pages for additional clippings and autographs. Sales will be tied in with personal appearances.

First artist to be given the scrap book treatment will be Johnny Long. The product will be available by the winter of this year.

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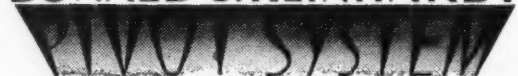
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# Chords And Discords

(Jumped from Page 8)  
of the surface and stop people from asking why we were frying eggs in the studio. It's annoying when good stuff comes in, only to realize that they're impossible to offer on the air, due to noise, distortion, etc.

I'd like to toss a bouquet to the outfit that supplies me with handy 3 x 5 file cards, containing every scrap of information that the average jockey or music director would need—title, vocalist, band, total time, time vocal starts, writers, copyright, publisher, etc. And the reverse has a few lines about the tune, a world of difference to guys who don't have the time to cull through the reams of material issues. Good? Brother, we love people who treat us that good. And, here at WKBN, those cards don't just sit in a file box—they go right into the envelope with the disc.

Sometimes I get the idea that the distributors are afraid to talk to the boys who spin the discs. Only after some diligent telephoning was I able to get their representatives to pay me a visit and talk things over. Maybe in New York and other concentrated areas the jocks get more attention, but I'm sure it takes more than big city sales to show a profit.

Just as long as the major outfits send the best quality discs, either better shellac or vinylite—we're going to favor their wares.

One more soundoff—package shellacs a little more carefully—your "fragile" labels apparently don't mean much.

We don't pretend to know all the reasons why disc quality has been bad lately. I've been told all about shortages and the other haunts of the record business, but to play 'em here they've got to be quiet.

Hal Graves,  
Music Director

## Mister Mortimer!

New York City

To the Editors:  
Being a musician and feeling highly insulted, I hasten to write you a letter concerning an article by one Lee Mortimer, in the New York Mirror June 1.

He writes: "Worst of all, if a chorus girl wants male companionship, it usually means dating a musician these days. In that case it's Dutch or maybe she pays for both."

I can plainly see now why Sinatra punched him in the puss. Thousands of people read his column and by such inventive and inept reporting they are bound to look upon musicians as the lowest form of human life.

Emery Towers

## Jazz Prejudices

Chicago, Ill.

To the Editors:  
Want to congratulate Jack Lord on his letter about jazz critics. (Beat, June 4.) I don't think the whole paper is biased, but most of the critics (including some of yours) are very prejudiced about certain types of jazz.

Why worry about what type of jazz it is and start worrying about whether the particular piece is good or bad? Why try to classify jazz any further than good or bad? Practice of saying all Dixieland is good or bad is really repulsive.

Until there are intelligent, unbiased reports, jazz won't get anywhere. It's all right to pan a certain number, but let's not pan a whole faction of jazz.

Janis Huber

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